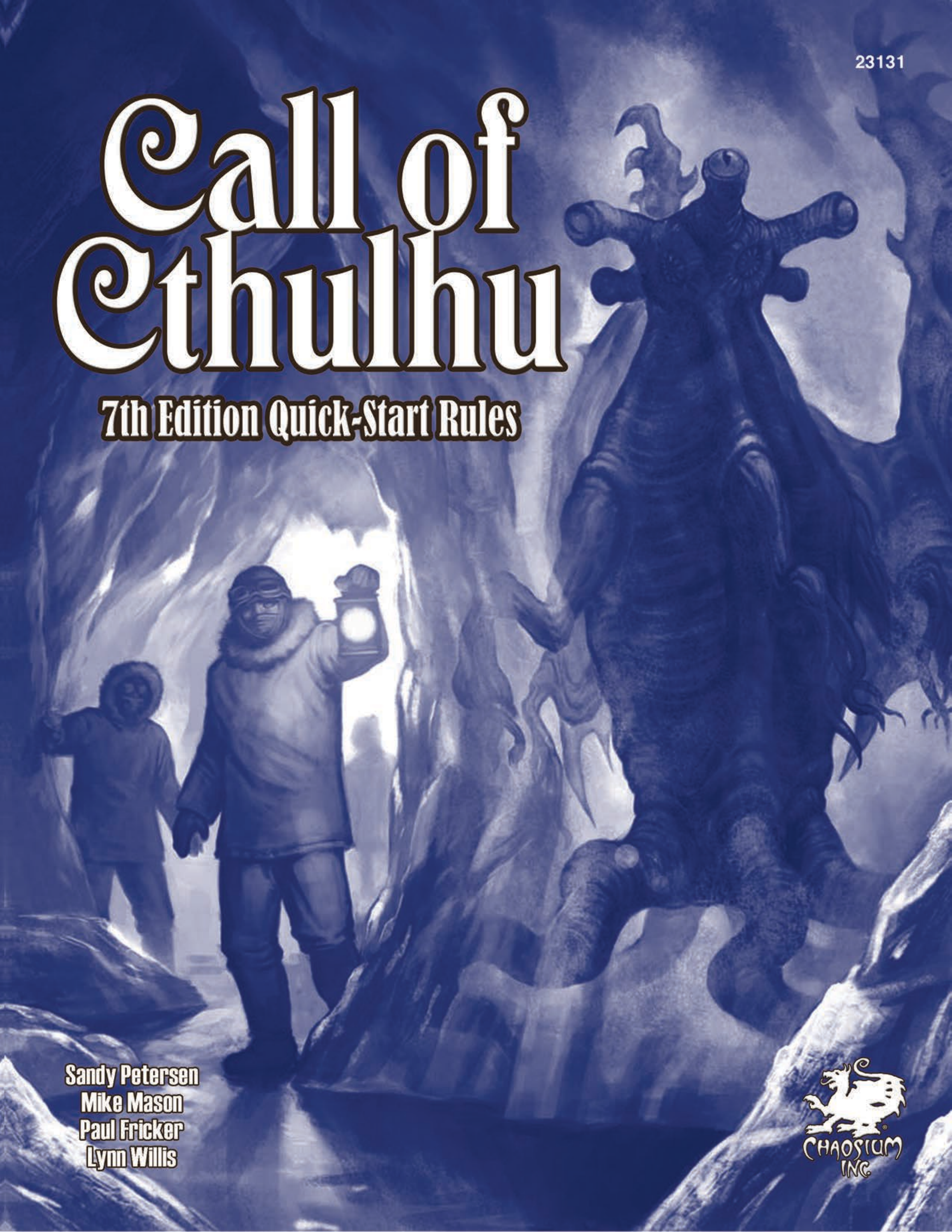
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Call of Cthulhu

7th Edition Quick-Start Rules



Sandy Petersen
Mike Mason
Paul Fricker
Lynn Willis

Chaosium Inc.

Call of Cthulhu

Quick Start Rules
(7th Edition)

"The oldest and strongest emotion of mankind is fear."

—H. P. Lovecraft

Credits

7th Edition Authors

Sandy Petersen
Mike Mason
Paul Ficker
Lynn Willis

Interior Illustrations

Alberto Bontempi

Editing

Scott Dorward

Layout

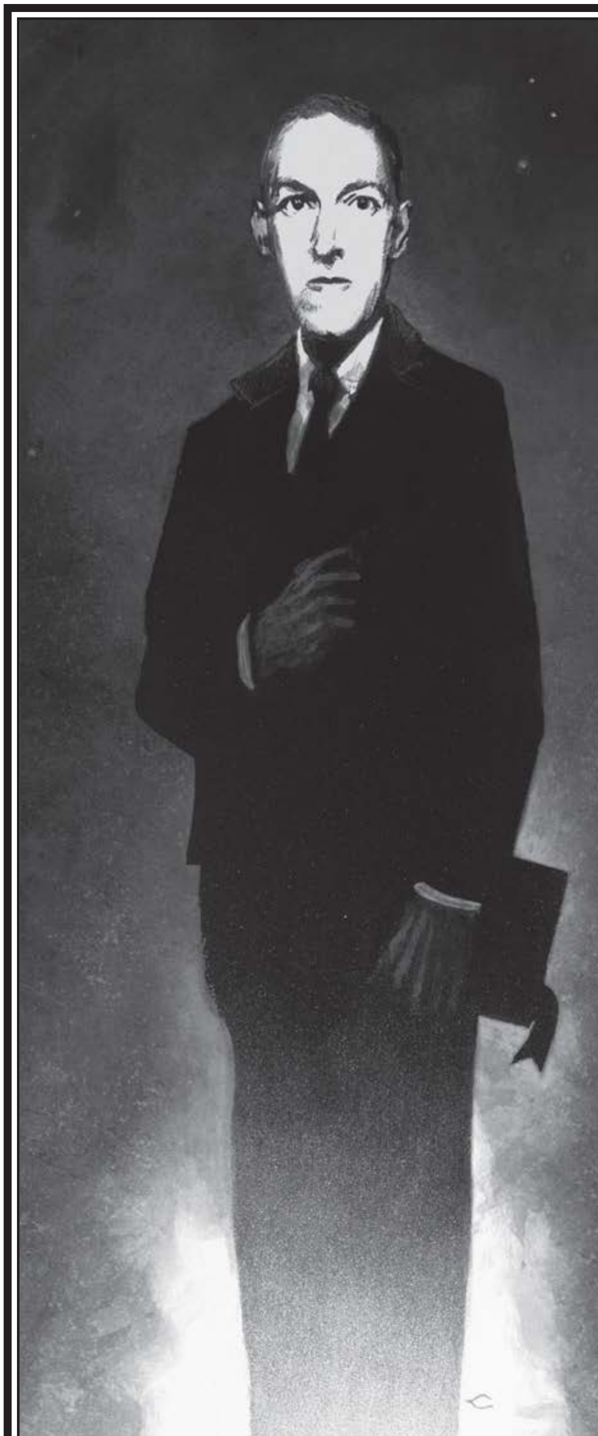
Zachary T. Irwin
Charlie Krank
Cristoforo fonts created by Thomas Phinney

....

Call of Cthulhu *was originally written by Sandy Petersen, with later revision by Lynn Willis and others. The 7th Edition is a collaboration between Paul Fricker and Mike Mason. Rules revised and written by Paul Fricker with content and development by Mike Mason. Editing by Scott Dorward and Charlie Krank.*

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Address questions and comments by mail to
Chaosium Inc.
22568 Mission Blvd. #423
Hayward, CA 94541-5116 U.S.A.
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Howard Phillips Lovecraft
1890 - 1937

Welcome to Call of Cthulhu

Interested in Chaosium's *Call of Cthulhu*? You are not alone!

Call of Cthulhu is Chaosium's classic roleplaying game of Lovecraftian horror in which ordinary people are confronted by the terrifying and alien forces of the Cthulhu Mythos.

Call of Cthulhu is published by Chaosium Inc.—one of the original publishers of paper roleplaying games and has been in business for over 30 years. Chaosium is famous for the excellence of its game designs, and has won many Adventure Gaming Industry awards.

All you need to play *Call of Cthulhu* for the first time is this Quick-Start guide, some polyhedral dice, plenty of imagination and your friends.

Welcome to the worlds of *Call of Cthulhu*!



Introduction

"The oldest and strongest emotion of mankind is fear."
—H. P. Lovecraft

Welcome to the Call of Cthulhu, a game full of secrets, mysteries and horror. Playing the role of a steadfast investigator, you travel to strange and dangerous places, uncover foul plots, and stand against the terrors of the night. You will encounter sanity-blasting entities, monsters, and insane cultists. Within strange and forgotten tomes of lore you discover secrets that man was not meant to know. You and your companions may well decide the fate of the world.

Call of Cthulhu is a horror-themed roleplaying game based on the writings of Howard Phillips Lovecraft. Lovecraft penned a tremendous body of work during the 1920s and 1930s, concerning both horrors from beyond and from within. Lovecraft's most famous invention has become known as the Cthulhu Mythos, a series of stories sharing common plot elements such as certain mythical books of arcane lore and alien god-like entities. If you have not read any of his stories we strongly recommend you do so.

The booklet you now hold gives you all the information you will need to create a character for the *Call of Cthulhu* roleplaying game, as well as a brief overview of how to play the game. Many rules contained in the complete *Call of Cthulhu Keeper Rulebook* have been omitted from these *Cthulhu Quickstart Rules* for the sake of brevity.

Once you've played a game or two, you will probably want to take a look at the full rules for *Call of Cthulhu*, which are available from any good game and hobby store, most large bookstores, or directly from us at **www.chaosium.com**.

Never Played a Roleplaying Game Before?

If you've never played a roleplaying game before, you may be wondering what this is all about. To dispel some misconceptions and set you on the right track, it may be useful to describe an average session of play.

John, his partner and two friends meet up John's house on Friday evening at around seven o'clock. After catching up on the week's news and organizing some drinks and nibbles, they sit down in John's lounge and John hands out some paper and pencils, then talks everyone through creating their investigators. People compare ideas for characters as they roll dice and fill out their investigator sheets. It's now about eight o'clock.

John kicks off the game by describing the opening scene, telling how the investigators find themselves talking with a man who wants them to check out an old property that he owns; rumor has it that it might be haunted! One of the players immediately responds to this, putting on the voice of her investigator to say that such things are, "Complete hokum". As the story unfolds, everyone becomes involved, describing what their characters are doing or saying. Dramatic conflicts arise and dice are rolled to determine the outcome. Sometimes the players get their way; other times events appear to conspire against them. It is all played out simply by talking and rolling some dice to determine the outcome of certain situations; people aren't getting out of their chairs to act it out, neither are they donning costumes or using props.

John and his players cease play at around ten-thirty, then chat for a while before calling it a night at around eleven o'clock. Everyone is looking forward to meeting up again next week to find out how the story develops.

Of course that's just an example. The number of players and the duration of a session of play will vary from group to group.

An Overview of the Game

The aim of playing *Call of Cthulhu* is to have fun with your friends as you explore and create a Lovecraftian story. One player takes the role of game moderator, known as the ***Keeper of Arcane Lore*** ('Keeper' for short). His or her role within the rules is to run the game for the rest of the players. The rest of the players take the parts of intrepid ***Investigators of the Unknown*** ('investigators')—the heroes of the story—attempting to seek out, understand and eventually confront the horrors, mysteries and secrets of the Cthulhu Mythos.

The Keeper picks a story to run. These stories are known as 'scenarios'. You will find one at the back of this booklet. A scenario provides the Keeper with the structure of a story to present to the players. The Keeper's role is a little like that of a director making a film in which the actors don't know how the story will develop. To extend that analogy, the players are like actors who have the freedom to improvise their own scripts.

Investigators need not be anything at all like the people who play them. Indeed, it is often more rewarding and enjoyable for players to create characters entirely unlike themselves—tough private eyes, rude taxi drivers, or sinisterly-genteel occultists.

Most of the play is a verbal exchange. The Keeper sets the scene, describing the environment, the individuals, and encounters to the players. The players tell the Keeper what they intend their investigators to do. The Keeper then tells them whether they can do it and, if not, what happens instead. In play the game takes the form of a group conversation with many twists and turns and fun on the way.

The game rules use dice to determine if an action succeeds or fails when a dramatic 'conflict' presents itself—for example, whether your investigators are able to leap out of the way of giant statue that is about to crash down upon their heads! The rules describe how to decide the outcome of such conflicts.

What you need to play Call of Cthulhu

When you are ready to begin playing *Call of Cthulhu*, you only need a few things to start:

- This quick-start rule book.
- Roleplaying dice.
- Paper.
- Pencils and an eraser.
- Two or more people to game with.
- A quiet place (the kitchen table is a good place to start).
- Three or four hours in which to play the game.

Winners and Losers

In *Call of Cthulhu* there are no winners and losers in the standard competitive sense. Play is usually cooperative. The participants work together to attain a common goal—usually to discover and foil a nefarious plot being perpetrated by the minions of some dark cult or secret society. The opposition that the investigators face will often be an alien or hostile situation controlled by an impartial Keeper, not another player.

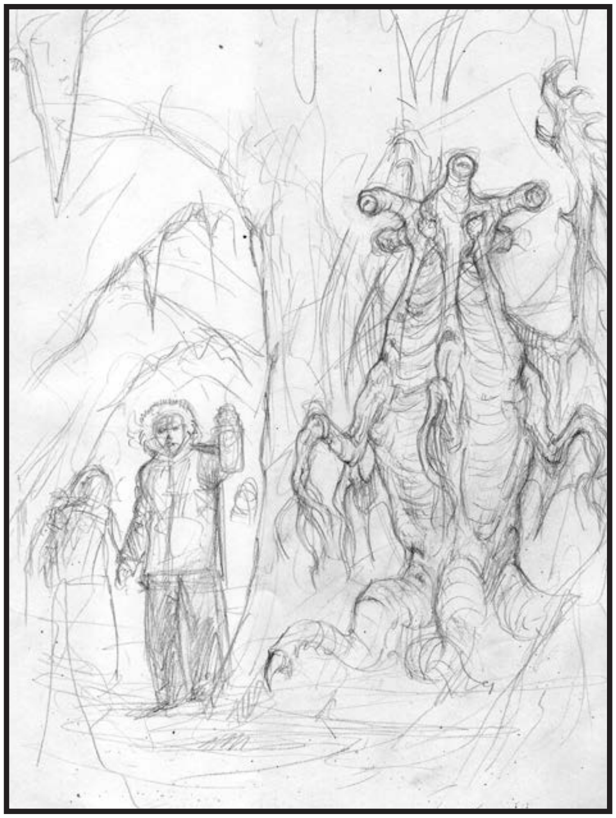
Winning in such a situation depends on whether the investigators succeed in their goal, and losing is what happens if they fail to achieve it (and they may be able to try again later). During the game investigators may become injured, suffer sanity-shattering experiences, or even die! However, someone has to make a stand against the cosmic horrors of the universe, and the death of a single investigator matters little if it means repulsing Cthulhu's master plan to enslave the Earth!

Investigators who survive will gain power from arcane volumes of forgotten lore, knowledge of horrendous monsters and advancement in their skills as they become more experienced. Thus the players' investigators will continue to progress, until their demise or retirement—whichever comes first.

Creating an Investigator

To play *Call of Cthulhu* you need to create a character. Characters in the game are called 'investigators', as they primarily spend their time investigating the horrors of the Cthulhu Mythos. Creating your investigator is simple and outlined below.

Players record the details of their investigators on a *Call of Cthulhu* Investigator Sheet. The investigator sheet holds all the information needed to play the


At first you sketch your investigator, as an artist sketches an illustration...

game. There is a blank investigator sheet included at the end of this booklet, and you can download one at **www.chaosium.com**.

The Characteristics

To begin, a *Call of Cthulhu* character has eight characteristics:

1. **Strength (STR)** measures the raw physical power your investigator can bring to bear.
2. **Constitution (CON)** is a measure of the health and hardiness of your investigator.
3. **Power (POW)** is a combination of force of will, spirit, and mental stability.
4. **Dexterity (DEX)** is a measure of your investigator's physical agility and speed.
5. **Appearance (APP)** measures the charm and physical appeal of your character.
6. **Size (SIZ)** reflects your investigator's combined height and weight.
7. **Intelligence (INT)** is a rough measure of your investigator's cunning and ability to make leaps of logic and intuition.

Roleplaying Dice

The Keeper and players will need a set of roleplaying dice, including percentage dice (D100), a four-sided die (D4), a six-sided die (D6), an eight-sided die (D8), and a twenty-sided die (D20). Roleplaying dice sets can be purchased at most hobby game stores and online.

The letter D stands for 'dice'. The number after the D is the range of numbers sought: 1D8 generates the random numbers 1 through 8, for instance, while 1D100 generates the numbers 1–100.

Reading D100 (Percentage Dice)

Percentage dice usually consist of two 10-sided dice rolled at the same time. One die (units) is numbered 1 to 0, the other (tens) being numbered 10 to 00. Both dice are rolled and should be read together (e.g. '30' and '05' is read as 35%). A roll of '00' (tens die) combined with a '0' (units die) indicates a result of 100%. A roll of '00' on the tens die combined with any other roll on the units die indicates a roll of under 10%; for example, a roll of 00 on the tens die and 3 on the units die being read as 3%.

Dice Roll Variations

Sometimes a dice notation is preceded by a number other than '1': it means that more than one such die should be rolled and that their results should be added together. For instance, 2D6 means that two 6-sided dice are rolled and totalled (or roll a D6 twice and add the scores together).

You might see 1D6+1, for instance. This means that the number following the plus sign should be added to the result of the D6 roll. For 1D6+1, the result must be 2, 3, 4, 5, 6, or 7.

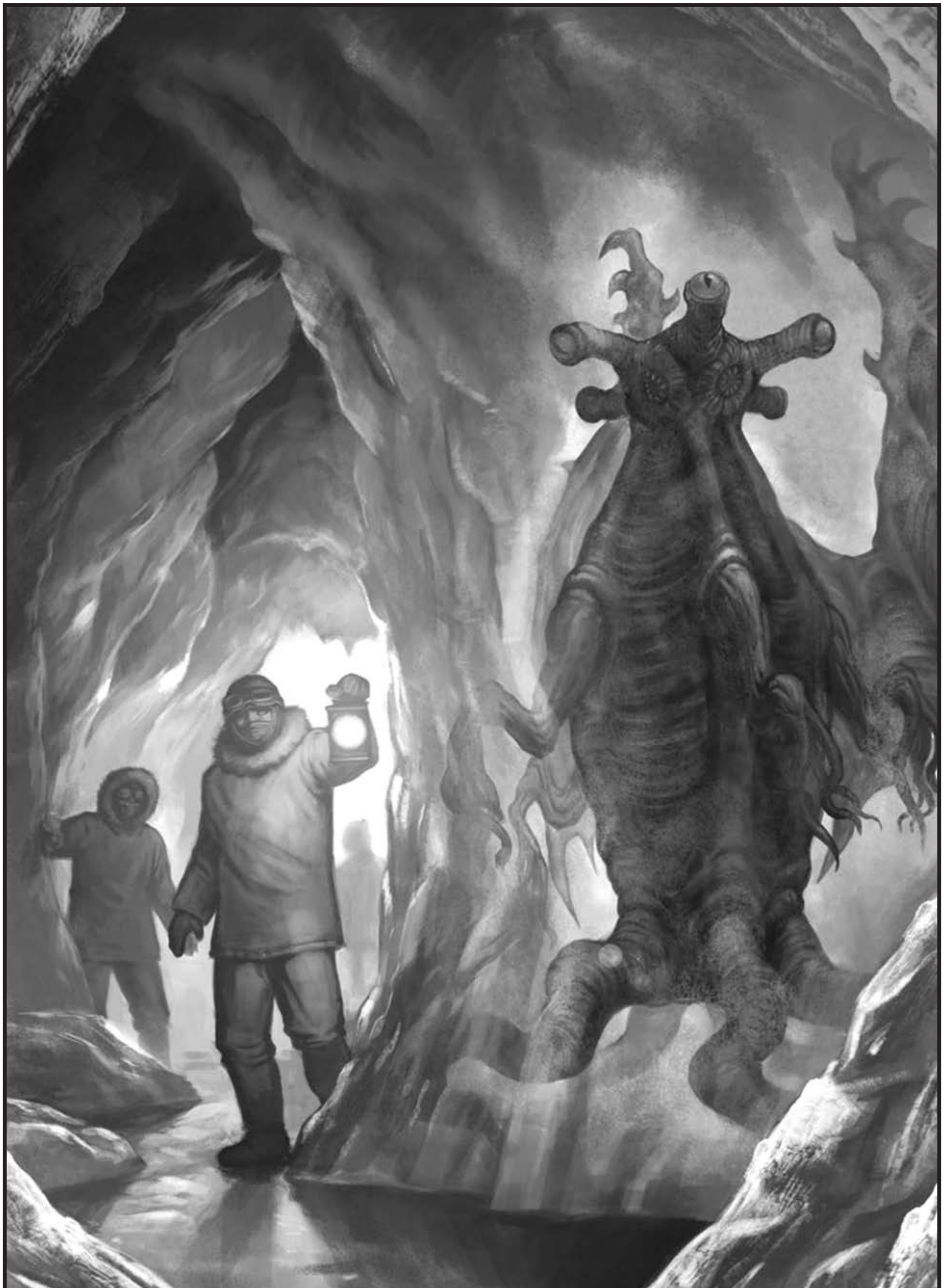
If a monster claws for 1D6+1+2D4 damage, find the power of the actual attack by rolling the three requested dice, totalling the results, and adding one (rolling 1D6 and 2D4 and adding 1 to the total rolled).

8. **Education (EDU)** is a measure of the knowledge that your investigator has accumulated through formal education, or the venerated "School of Hard Knocks."

Allocate the following values where you like among your characteristics: 40, 50, 50, 50, 60, 60, 70, 80.

Half and Fifth Values

Take the value for each of your characteristics and halve it, rounding that value down to the nearest whole number if necessary. Then take the value



... *but with a little imagination, your investigator will come to life!*



for each characteristic and divide by 5 to give the "fifth" value, again rounding down as required. Record the full/half/fifth values (*e.g. Brian's investigator's STR 60 would be written on the investigator sheet as 60/30/12*).

Secondary Attributes

There are a number of attributes that are determined after you have worked out the characteristics above. These are Luck, Damage Bonus, Hit Points, and Sanity.

■ **Luck** begins at 3D6 (see Roleplaying dice, page 6) multiplied by 5. A Luck roll is often used to determine whether external circumstances are in your favour or against you.

> ***Example:*** *Brian is fleeing a hoard of zombies and jumps into a nearby car. The Keeper asks for a Luck roll to determine whether the keys are in the ignition. Brian makes a percentage roll, rolling 28, which is lower than his Luck score; he turns the keys and the engine roars in to action!*

■ **Damage Bonus and Build:** Damage Bonus is how much extra damage your investigator does with a successful close-combat (melee) attack. Build is a scale of combined size and strength. Add your STR and SIZ together and consult the following table.

Damage Bonus and Build Table

STR + SIZ	Damage Bonus	Build
2–64	–2	–2
65–84	–1	–1
85–124	None	0
125–164	+1D4	+1
165–204	+1D6	+2

> **For example:** *Brian set his STR to 60 and his SIZ to 70, totaling 130. When he makes a successful physical attack, he will deal an extra 1D4 points of damage (Damage Bonus). His Build is +1.*

■ **Hit Points (HP)** are figured by adding SIZ and CON together, then dividing the total by ten and rounding down to the nearest whole number. As your investigator takes damage from combat or other events, your HPs will drop.

■ **Sanity (SAN)** begins at a level equal to your POW score. Circle the value that corresponds to this number on the investigator sheet. This score is used as a percentile roll that presents your investigator's ability to remain stoic in the face of horrors. As you encounter the monstrosities of the Cthulhu Mythos, your SAN score fluctuates.

Occupation and Skills

At this point, you should form an idea of what your investigator does for a living. The term 'investigator' does not restrict you to being a cop or private eye. This choice of occupation will influence the selection of skills for your investigator. To begin with, choose an occupation. Anything you think would be interesting to play is valid, but you should agree this with your Keeper. Some favourite occupations in *Call of Cthulhu* are Professor, Journalist, Occultist and Archeologist. However, the occupations are only limited by your imagination.

Either pick an occupation from the list following and use the specified list of skills provided, or tailor one to your requirements—to do this, decide upon an occupation and then look at the list of skills on the investigator sheet. Choose eight skills that are appropriate for your investigator's chosen occupation (*e.g. what skills would a person doing this occupation require?*). These are your "Occupation Skills".

Sample Occupations

ANTIQUARIAN— Appraise, Art/Craft (any), History, Library Use, Other Language, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Spot Hidden, any one other skill.

AUTHOR—Art (Literature), History, Library Use, Natural World or Occult, Other Language, Own Language, Psychology, any one other skill.

DILETTANTE— Art/Craft (Any), Firearms, Other Languages, Ride, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), any three other skills.


Dilettante

DOCTOR OF MEDICINE— First Aid, Other Language (Latin), Medicine, Psychology, Science (Biology), Science (Pharmacy), any two other skills as academic or personal specialties (e.g. a psychiatrist might take Psychoanalysis).

JOURNALIST— Art/Craft (Photography), History, Library Use, Own Language, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, any two other skills.


Police Detective

POLICE DETECTIVE— Art/Craft (Acting) or Disguise, Firearms, Law, Listen, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, Spot Hidden, any one other skill.

PRIVATE INVESTIGATOR— Art/Craft (photography), Disguise, Law, Library Use, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, Spot Hidden and any one other skill (e.g. Computer Use, Locksmith, Firearms).

PROFESSOR— Library Use, Other Language, Own Language, Psychology, any four other skills as academic or personal specialties.

You now assign points to the skills on the investigator sheet. No player can add points to the Cthulhu Mythos skill during character creation, as it is assumed that all beginning characters are ignorant of the threat of the Mythos.

Allocate the following values among the eight Occupation Skills and also the Credit Rating skill: one at 70%, two at 60%, three at 50% and three at 40% (set the skills directly to these values and ignore the skill base values written next to each skill on the investigator sheet).

After assigning points to the Occupation Skills, select your Personal Interest Skills. These are skills that your character has acquired outside of work. Pick four non-occupation skills and boost them by 20% (adding 20 to the skill base values listed on the investigator sheet).

We recommend that you write your skill values down in the same format as your Characteristics—full/half/fifth values—as you'll need to refer to these during the game. Of course if you prefer, you can just write the full value of each skill and do the math in your head during the course of the game.

Example: Brian chooses 'soldier' as an occupation. The eight skills that seem most appropriate are Climb, Dodge, Fighting, Firearms, Stealth, First Aid, Survival and Other Language. Brian sets the skill values as follows: Climb 60%, Credit Rating 40%, Dodge 60%, Fighting 70%, Firearms 50%, First Aid 40%, Other Language 50% (picking Spanish as a second language), Stealth 50%, Survival 40%.*



A wise investigator keeps her eyes open and a pistol ready.

Brian picks four hobby skills, raising each one by 20%; Drive Auto 40%, Jump 40%, Mechanical Repair 30% and Spot Hidden 45%. Each is then written on the sheet next to the skill as full, half and fifth values, such as "Spot Hidden: 45 (22/9)".

Credit Rating

A character's Credit Rating is an indicator of his or her wealth and class. Depending on how many of your Occupation Skill points you allocated to this skill, your investigator is...

- **Credit Rating 0**
  ...Penniless, living on the streets.
- **Credit Rating 1-9**
  ...Poor, possessing the bare minimum.
- **Credit Rating 10-49**
  ...Average, a reasonable level of comfort.
- **Credit Rating 50-89**
  ...Wealthy, some degree of luxury.
- **Credit Rating 90-98**
  ...Rich, great wealth and luxury.
- **Credit Rating 99**
  ...Super rich, money is no object.

Example: *Brian chose a Credit Rating of 40% for his soldier, meaning that he has an average income.*

Backstory

Take one last look at the skills and characteristics that you selected. With a dash of imagination you begin to get an idea of who this new character is. You might want to add notes on your investigator's background and personality as you decide them. *Who is she really? Where did he grow up? What is her family like?* The more time you spend thinking about your character, the more developed his or her personality becomes, then the more fun you will have when playing *Call of Cthulhu.*

Each backstory entry (on the reverse of the Investigator Sheet) should be a short, pithy statement. Don't worry about filling every entry on the back of the investigator sheet—just two or three entries will be enough to get you going. A couple of examples: *"Born and raised in Arkham", "Never without my trusty pistol",* or *"Science can explain everything".*

Final Touches

You now have something that looks like a finished character. Go back to the top of the investigator sheet to make sure you have written down your character's name, sex and age, and have all the other information filled in.

Game System

Skill rolls may be called for during dramatic situations in the game. Walking down a well-lit hallway is not a dramatic situation, whereas running down a rubble-strewn corridor while being chased by monsters most definitely is!

When attempting a skill roll you should agree a goal with the Keeper. If your skill roll is successful, you achieve your goal.

Additionally, when you successfully roll a given skill, put a check mark in the box next to it on your investigator sheet. You can only get one check per skill at a time. At the end of the scenar-

io, your Keeper will tell you to "roll for skill increases." At this time, roll percentage dice against any checked skills. If you roll over the value of the skill, you can then add 1D10 points to the skill's value. In other words, the more you know about something, the harder it is to learn anything new or get any better.

> ***Example:*** *Brian makes successful use of his* ***Spot Hidden*** *skill during play and so ticks the box next to that skill on his investigator sheet. After the scenario is completed, the Keeper asks Brian to roll for skill increases. Brian's* ***Spot Hidden*** *skill is 45%. He rolls 43 on the percentage dice. No improvement is made. If he had rolled 73 he would be gaining 1D10* ***Spot Hidden*** *skill points.*

On occasion, you may need to roll a test that is not covered by the skills on your sheet. If so, look at your characteristics and determine which one of them is best to use and treat it like a skill.

Skill Rolls and Difficulty Levels

Your Keeper will tell you when you should attempt a skill roll and how difficult the task is. A regular task requires a roll of equal to or less than your skill value on 1D100 (a *regular success*). A difficult task requires a roll result equal to or less than half your skill value (a *hard success*). A task approaching the limits of human capability requires a roll equal to or less than one-fifth of your skill value (an *extreme success*).

(worst) FAIL — REGULAR SUCCESS — HARD SUCCESS — EXTREME SUCCESS (best)

If you can justify it through your investigator's actions, you can "Push" a failed skill roll. Pushing a roll allows you to roll the dice a second time. However, the stakes are raised. If you fail a second time the Keeper gets to inflict a dire consequence upon your character.

> ***Example:*** *You are trying to lever open the heavy stone door of a crypt. The Keeper decides this is very difficult and asks for a STR roll, specifying that a 'hard success' is required. You roll the dice but the result shows that you have failed, as you rolled above half your investigator's STR. You ask if you can push the roll, stating that your character is using a spade to lever the door. The Keeper permits a second roll, but warns you that if you fail this roll not only will the door still be closed but 'something' may hear you and could be coming for your blood!*

Opposed Skill Rolls

If two investigators are opposing one another, or if an investigator is in a conflict with a significant non-player character (*i.e. one for whom statistics are listed in the scenario*), the Keeper may require an opposed roll. To resolve an opposed roll, both sides make a skill roll and compare their level of success. A Regular success beats a Fail, a Hard success beats a Regular success, an Extreme success beats a Hard success. In the case of a draw, the side with the higher skill value wins. If both skills are equal then have both sides roll 1D100, with the lower result winning.

Bonus and Penalty Dice
(primarily for use with opposed dice rolls)

Sometimes, the prevailing conditions for the investigators, their environment, and/or the time available to them can hinder or benefit a skill or characteristic roll. Under certain conditions the Keeper may grant a 'bonus die' or a 'penalty die' to a roll. One bonus die and one penalty die cancel each other out.

FOR EACH BONUS DIE: roll an additional 'tens' percentage die alongside the usual pair of percentage dice when making a skill roll. You are now rolling 3 separate dice; one 'units' die and two 'tens' dice. To take benefit of the bonus, use the 'tens' die that yields the better (lower) result.

> ***Example:*** *Two rival investigators, Malcolm and Hugh, are vying for the affection of Lady Greene. Only one can gain her hand in marriage, so the Keeper determines that an opposed roll is needed to determine the outcome of their wooing. It is decided that each should make an opposed Charm roll. The Keeper reviews the events of the scenario so far: Malcolm has visited Lady Greene twice, each time lavishing expensive gifts*



Bonus Dice illustration



Penalty Dice illustration

upon her, whilst Hugh has only visited once and brought no gifts at all. The Keeper states that Malcolm has an advantage and will get a bonus die in the opposed roll.

Hugh's player rolls first against his Charm skill of 55, getting 45—a Regular success.

Malcolm's player rolls against his Charm skill with one bonus die, rolling one units die and two tens dice (see fig 1.) The units die reads 4 and can be paired with either of the two tens dice to give scores of 44 or 24. Malcolm's player takes the lower result 24—a Hard success.

Malcolm wins the opposed roll, and his proposal of marriage to Lady Greene is accepted.

FOR EACH PENALTY DIE: roll an additional 'tens' percentage die alongside the usual pair of percentage dice. You're now rolling 3 separate dice; one 'units' die and two 'tens' dice. For a penalty, use the 'tens' die that yields the worse (higher) result.

Example: *In a dire turn of events two investigators, Felix and Harrison, have been captured by the insane cultists of the Scarlet Smile. The cultists decide to have some 'fun' at the investigators' expense, decreeing that both must undertake the Ordeal of Pain, from which only one can survive. The loser will be sacrificed to the cultists' foul god.*

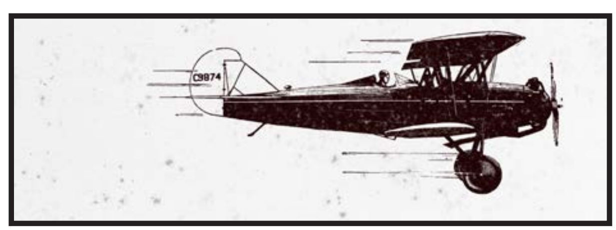
The Ordeal of Pain involves lifting a huge rock and holding it aloft. Whoever holds the rock up the longest will win. This requires an opposed Strength roll from each of the investigators, however the Keeper rules that Harrison must take a penalty die, as he recently suffered a major wound (he received an injury when he was captured by the cultists) and is still recovering.

Felix's player rolls 51 against STR 65—a regular success.

Harrison's STR is 55. His player rolls 20 and 40 on two tens dice and 1 on the units die (see fig 2.), which can be combined to read 21 or 41. The extra die was a penalty die so Harrison must take the higher result—a regular success

Both players have achieved a regular success; Felix wins because he has the higher STR.

Felix is able to hold the rock above his head for longer than Harrison. The cultists jeer and lead Harrison off towards their altar…



Sanity (SAN)

Whenever you encounter the horrors of the Mythos or come across something mundane yet horrific

(such as stumbling across your best friend's mutilated corpse) you make a percentile roll against your current Sanity score. If you roll over your current Sanity, you lose a greater amount of Sanity points. If you roll under, you will lose less or none. The Sanity loss is generally described for an event as something like "0/1D6" or "2/1D10." The number before the slash mark tells you how much Sanity your character loses if the roll is equal to or under his or her current Sanity score; the number after the slash is how much your investigator loses if you roll over his or her current Sanity score.

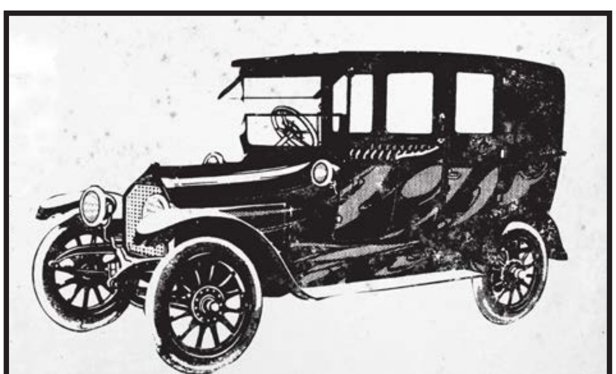
If an investigator loses 5 or more Sanity points as the consequence of a single Sanity roll, he or she has suffered major emotional trauma. The player must roll D100. If the result is equal to or less than their intelligence (INT), the investigator fully understands what has been seen and goes temporarily insane (1D10 hours).

When you fail a Sanity roll the Keeper gets to momentarily control your next action as the fear takes hold of you; perhaps you unwittingly scream or squeeze the trigger of your gun.

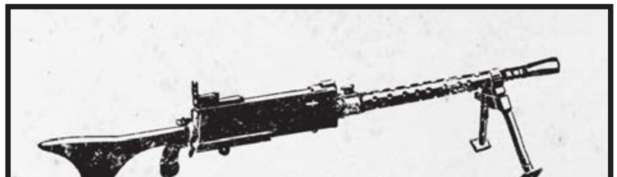
If your investigator is temporarily insane, the Keeper gets to add a phobia or mania to your sheet (such as "fear of the dark", "fear of confined spaces", or "kleptomania, an irrational compulsion to steal things"), or amends one of your existing back story entries.

While temporarily insane, the Keeper may present your investigator with hallucinations—is that a ghoul creeping up on you, or is it just a homeless man asking for spare change? You can only be certain by asking to make a 'Reality Check': electing to make a Sanity roll—if you're successful, you see through the hallucination, but if you fail you fall deeper in to the madness!

Unfortunately, regaining lost Sanity is a long, arduous process. You may have to check your character into an asylum or seek other forms of psychotherapy to get those points back. Generally, at the successful end of each scenario you should get a few points back as a reward.



As your Sanity score slips lower, your character becomes less and less stable and his or her ability to function decreases. Full rules for Sanity are not included here, but your Keeper will let you know the effects of this degradation when you play the game.



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Browning M1919

Combat

When you are confronted with the horror of the Mythos, it is generally a better idea to run away, or avoid confrontation altogether. However, there is often no other choice than to go in, guns blazing, and make the best of it.

When a combat occurs, all investigators, as well as characters and monsters controlled by the Keeper, act in order of their DEX scores. The highest DEX acts first and then the others go in descending order from there.

The duration of a combat round in *Call of Cthulhu* is best described as "long enough for everyone to take one significant action." The flow of the round is controlled by the Keeper, and hard-and-fast rules for movement and actions are not part of the game. The Keeper should simply give everyone a chance to do something quickly while being aware of the narrative flow.

Investigators have three combat skills: Fighting, Dodge and Firearms. Two of these skills are made up of multiple specializations, such as Fighting (Brawl) or Firearms (Rifle/Shotgun)—you will have decided which specializations your investigator has (if any) during character creation, when you allocated your Occupation and Hobby skill points. Note that the Fighting (Brawl) skill includes unarmed combat and the use of simple weapons like pocket knives and clubs.

You don't get to "push" combat rolls—you simply make another attack next round.

Fighting Rules for Close-Quarters Combat

Every time you are attacked you may choose to fight back (attempt to avoid, block, or parry an attack while making one of your own) or dodge (attempt to avoid the attack completely).

Both attacker and defender roll percentage dice and compare their levels of success:

- If you are fighting back use your Fighting skill. You need to achieve a higher level of success than your attacker.
- If you are dodging use your Dodge skill. Your attacker needs to achieve a higher level of success than you.

It's a simple matter: the winning side avoids receiving any damage and will inflict damage (unless dodging) on their opponent.

Weapons and Damage

- Unarmed attacks (human): 1D3 + Damage Bonus
- Small knife: 1D4 + Damage Bonus
- Machete: 1D8 + Damage Bonus
- Small club: 1D6 + Damage Bonus
- Baseball bat: 1D8 + Damage Bonus
- Handgun: 1D10
- Shotgun: 4D6 (at close range, otherwise 2D6; does not impale)
- Rifle: 2D6+4

Attacks that achieve an extreme level of success deliver increased damage: blunt weapons deal maximum damage and maximum damage bonus (if any); impaling weapons (blades and bullets) deal maximum weapon damage plus damage bonus (if any) plus an additional dice roll for the weapon's damage (1D10 + 10 points of damage in the case of a handgun, for example).

Fighting back: the best a person who is fighting back can achieve is "regular" damage.

Example: *A ghoul swings a clawed hand at Brian, who elects to dodge. The Keeper rolls 03—an extreme success (below one-fifth of the ghoul's skill). 20 is rolled for Brian's Dodge roll—a hard success. The attacker has achieved a better level of success than the dodger and so Brian is hit, automatically taking the maximum of 10 damage (1D6+1D4) because the attack was an extreme success.*



The ghoul is a monster with 3 attacks per round. On its second attack it tries to bite Brian, who fights back. Brian achieves a hard success; the ghoul achieves a regular success. Brian has a better level of success than the ghoul and so he successfully fights back—not only does he avoid injury, but he also inflicts 1D3 points of damage on the ghoul.

Firearms Rules

The person firing the gun makes a percentile roll and compares the result with their Firearms skill.

- Readied firearms act at DEX +50 for the purpose of determining the DEX turn order.
- If firing 2 or 3 shots from a handgun in one round, apply one penalty die to each shot.
- If you are at point-blank range (within one-fifth of your DEX in feet), you gain one bonus die on the skill roll.

Whenever you are shot at you may dive for cover, rolling against your Dodge skill. If successful the attacker's rolls to hit you are made with one penalty die. A character that opts to dive for cover forfeits the next attack (regardless of whether they were successful or not). If they have already used their attack this round, they forfeit their attack in the following round.

Fighting Maneuvers

If a player describes a goal that is something other than simply inflicting physical harm then it can be resolved with a "fighting maneuver".

A successful maneuver allows the character to achieve one thing, such as:

- Disarm an opponent.
- Knock an opponent to the floor
- Seize and hold an opponent, whereupon the opponent must apply one penalty die to his or her actions until he or she breaks free.

A maneuver is treated the same way as a regular Fighting attack, using the Fighting (Brawl) skill. The opponent may dodge or fight back as usual. Compare the Build of the two combatants. If the character performing the maneuver has a smaller Build than their opponent then he or she takes a penalty die for each point of difference (to a maximum of two penalty dice). If an opponent exceeds the attacker's build by three or more, any fighting maneuvers are ineffective; the attacker may be able to lay hands on their opponent, but lacks the strength and size required to take advantage of their grip.

Example: *Brian attempts to push a ghoul out of a nearby window (a fighting maneuver). Brian's Build is zero and the ghoul's Build is 1, so Brian takes 1 penalty die on his attack roll. Brian rolls 02 and 22; he had a penalty die so must use the higher roll—a hard success (under half Brian's Fighting skill). The ghoul is fighting back, and it rolls a regular success on its Fighting skill. Brian has achieved a better level of success and so his maneuver is successful—he shoves the ghoul through the window.*

Outnumbered

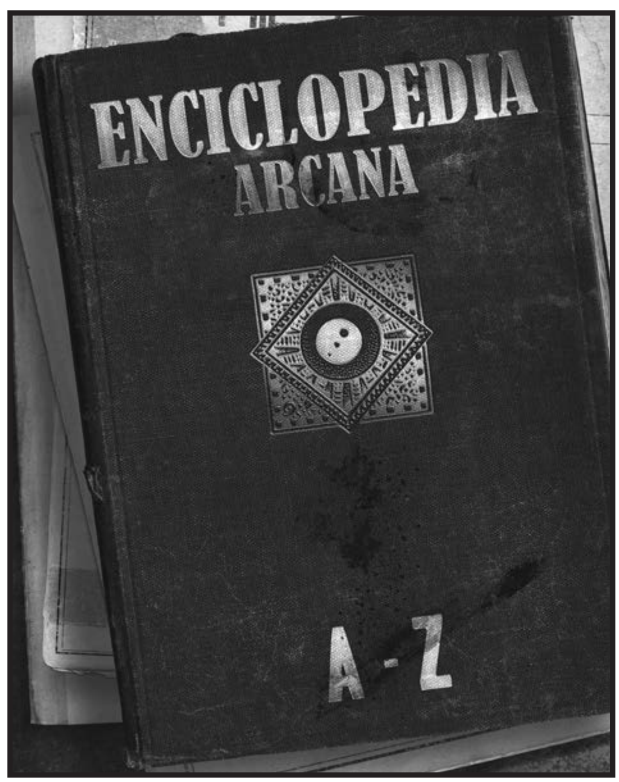
When a character is outnumbered by the opposition, the character is at a disadvantage. Once a character has either fought back or dodged in the present combat round, all subsequent melee attacks on them are made with one bonus die. This does not apply to attacks made using firearms.

Hit Points, Wounds, and Healing

Points of damage are deducted from a character's hit points. Hit points cannot fall below zero, so do not record a negative value. When a character's hit points reach zero, he or she falls unconscious and in some situations may die.

When a character takes damage of greater than or equal to half their full hit points in a single blow, they have received a major wound; they must make a CON roll or fall unconscious. If a character with a major wound falls to zero hit points they are close to death (Dying). He or she must make a successful CON roll at the end of the following round and every round thereafter or die. Only successful use of the First Aid skill can alleviate the Dying condition.

- Characters without a major wound heal 1 hit point per day.
- Characters with a major wound make a healing roll (using CON) at the end of each week—if successful, they regain 1D3 hit points, or 2D3 for an extreme success. The major wound condition is removed if either an extreme success is rolled or current hit points are healed to half their maximum value or greater.



First Aid can heal 1 hit point. If First Aid is used on a dying character it does not confer any immediate gain in hit points, but extends the characters life so that the Medicine skill can use used.

Medicine can heal 1D3 hit points, but takes at least one hour and appropriate equipment and supplies. If Medicine is used on a dying character it does not confer any immediate gain in hit points, but allows a healing roll at the end of one week.



Example: *Brian starts with 12 hit points. On Monday he gets in a barroom brawl, taking damage from 3 separate slugs to his jaw of 4, 2, and 4 points. This is a total of 10 damage, reducing his hit points to 2. He has not taken a major wound, and will recover at the rate of 1 hit point per day. On Thursday Brian (now at 5 hit points) clumsily falls out of a window, suffering 7 hit points of damage. This is a major wound. A friend administers First Aid and rushes him to hospital.*

After 7 days have passed, a successful CON roll is made for Brian and he regains 2 hit points on a 1D3 die roll. At the end of the second week Brian's player rolls an extreme success and regains 3 hit points on a 2D3 roll of the dice, and his current hit points now stand at 5. This erases his major wound marker, after which he heals at 1 hit point per day.

If a character suffers points of damage greater than or equal to their maximum hit points in a single blow, they die instantly.

Other Forms of Damage

Often the Keeper will be forced to judge the amount of damage caused by some random event. Whatever the cause, consider the likely injury and rate it against the left-hand column on table below. Each injury type is for one incident or one combat round; one round of being punched by one

Other Forms of Damage Table

Injury	Damage	Examples
Minor: a person could survive numerous occurrences of this level of damage.	**1D3**	Punch / kick / head-butt / weak acid / breathing smoky atmosphere / a thrown fist-size rock / falling (per 10 feet) onto soft ground.
Moderate: might cause a major wound; it would take a few such attacks to kill.	**1D6**	Falling (per 10 feet) onto grass / club / strong acid / breathing water / exposure to vacuum / small-caliber bullet / arrow / fire (burning torch) / mild acid.
Severe: likely to cause a major wound. One or two occurrences would render a person unconscious or dead.	**1D10**	.38 calibre bullet / falling (per 10 feet) on to concrete / axe / fire (flamethrower, running through a burning room) / being 6 to 10 yards from an exploding hand grenade or stick of dynamite / strong acid / a mild poison.
Deadly: the average person has a 50% chance of dying.	**2D10**	Hit by a car at 30 mph / being 3 to 6 yards from an exploding hand grenade or stick of dynamite/ a strong poison.
Terminal: outright death is likely.	**4D10**	Hit by a speeding car / being within 3 yards of an exploding hand grenade or stick of dynamite / a lethal poison.
Splat: outright death is almost certain.	**8D10**	Being involved in a high-speed head-on collision, being hit by a train.



Sometimes, it is best to run.

attacker, one bullet, one round of drowning, one round of being burned. The character will take further damage on each successive round that they are exposed to the source of the harm.

The Haunting Scenario

This scenario is designed for new Keepers and players. Advice for the Keeper is included within the text (***Keeper's Notes***) on how and when to use dice and rules, as well as guidance on how to run the scenario. Once you have read through this scenario and your players have each created an investigator character, you are ready to begin.

The boxed text within the scenario is meant to be read aloud to the players—paraphrase these lines in your own words or just read out what is written.

Player handouts are marked in the text and have been collected at the end of the scenario to allow Keepers to copy them for presentation to the players when directed.

The year is 1920 and the location is Boston, Massachusetts, although this scenario could be transported to a modern setting if desired.

The Keeper's Secret

The body of Walter Corbitt is buried in the basement of the Corbitt house. The mind of Walter Corbitt still lives, aware of events within the house. He haunts the place. Corbitt knows Mythos magic that preserves his identity and enables him to animate his body after death. He sometimes vampirically preys upon residents of the house, driving away or slaying those who learn his secret.

To solve the mystery posed to them, the investigators must learn about Corbitt. While they do this, Corbitt will be aware of the investigators and will try to mislead them and scare them away. Failing that, he will try to murder them.

Preparing for play

Lead the players through the creation of investigators for this scenario. Starting players will gain a better understanding of both the rules and who their characters are if they go through this process.

Tell the players the premise of the scenario.

You are going to be hired to investigate an old house in 1920s Boston—rumor has it that it may be haunted!

The players should create a team of private detectives, amateur sleuths, journalists, or friends of the landlord who have volunteered for the task.

Hand out the investigator sheets and talk the players through the process step by step. Encourage them to chat with each other about their characters and have fun creating backstories and relationships. Keep it all reasonably brisk; avoid getting bogged down with unnecessary details.

Note down each investigator's name, appearance (**APP**), Credit Rating score and any notable aspects of their backstory for your reference during play.

Location 1: Introduction

KEEPER'S NOTE: *This introduction takes place wherever seems appropriate. If the investigators are private eyes, they might have an office. If they are friends of the landlord, it might take place at his house or in a café. The location isn't overly important, but take a moment to set the scene. Then read the following aloud, roleplaying the landlord's discussion with the players.*

Handout 1

A landlord, Mr. Knott, asks you to examine an old house in central Boston, known as the Corbitt House. The former tenants, the Macario family, were involved in a tragedy and the owner wishes to understand the mysterious happenings at the house and set matters straight. Mr. Knott been unable to rent the house out since the tragedy and hopes that you can clear things up and restore its good name. He offers to reimburse you for your time and trouble. The landlord gives you the keys, the address and $25 cash in advance.

Knowing your jobs, you will want to conduct some research before you head to the house. You could check out old newspaper articles at the offices of the Boston Globe, head to the Central Library or go to The Hall of Records. The choice is yours.

Pass **Handout 1** (page 32) to the players in case they wish to refer to it later. Give them time to

absorb the information, discuss matters and decide on a course of action. Some players will be keen to head straight to the house, but you should suggest that they would be better off conducting some research first.

Mr. Steven Knott recently inherited the property and would like to make a profit on the place somehow, either by renting it or selling it, but has been unable to do either due to the terrible reputation of the place.

Proceed to **Location 2, 3** or **4**, depending where the players decide to go next.

> **KEEPER'S NOTE:** *It is up to you to describe the locations as you wish. Use your imagination and try to evoke the feel of the places; the smell and noise of the printing presses at the Boston Globe, for example. There is no need to go in to detail when it comes to moving between locations—just cut to the investigators arriving at the a new location.*

Location 2: The Boston Globe,

A Daily Newspaper of Good Repute

> **KEEPER'S NOTE:** *As the players make their initial enquiries at the newspaper offices, roleplay the people they could meet—the desk clerk, a journalist or one of the editors. Be sure to mention the 'morgue' (the newspaper clippings files) in the basement of the Boston Globe.*

The clippings files are not open to the general public and the investigators will have to **Persuade** Arty Wilmot (a Boston *Globe* editor) of their case for access. Arty enjoys the little power he has and will try to deny the investigators access; play up his pomposity and encourage the players to strive to gain access to the morgue.

Using Dice To...
Gain Access To The Clippings Files

> **KEEPER'S NOTE:** *Usually when encountering a neutral non-player character you should roll versus the investigator's APP or Credit Rating; however in Arty's case the decision is preordained—he's unhelpful.*

First, establish a goal with the players, along the lines of 'gain access to the clippings files'.

Roleplay the interaction between Arty and the investigators. Based on the way the roleplay goes, choose one of the following options:

- If the investigator is trying to win Arty round with friendliness, use the **Charm** skill.
- If the investigator is being aggressive towards Arty, use the **Intimidate** skill.
- If the investigator is using rational arguments to persuade Arty, use the **Persuade** skill.
- If the investigator is trying to con Arty, use the **Fast Talk** skill.

Ask the player doing most of the talking to roll percentage dice (**1D100**) and compare the result with his or her investigator's **Persuade**, **Fast Talk, Charm or Intimidate** skill, as appropriate. If the roll is equal to or lower than the skill, the investigator has succeeded in gaining access for the group.

> **KEEPER'S NOTE**: *Notice here how the difficulty level for the players versus Arty is Regular; Arty's profession does not require a professional level (50%+) in Persuade, Charm, Intimidate or Psychology. If it did, the difficulty level would be Hard.*

Pick up the roleplay again and incorporate the outcome of the skill roll in to what Arty says:

- If the investigators have won, have Arty back down in a way that seems appropriate to you and allow them access to the files.
- If the investigators failed, have Arty puff himself up and tell the investigators to leave.

Pushing The Roll?

If the players fail the roll, ask if they want to persist in their efforts to gain access to the clippings files. If they choose to do so, they may attempt a Pushed roll by continuing to pressure Arty in some way (they may change their approach and use an alternate method at this point).

Depending on their course of action you should decide on what will happen if they fail (a consequence); for example:

- If the investigators are using Intimidate, the consequence might be that Arty calls their bluff, leading to an exchange of blows.

- If the investigators are using Charm or Persuade, the consequence might be that Arty takes offence and screams at them to leave.

Whatever the consequence, ensure that it escalates beyond Arty just asking them to leave—for example, have Arty call on some strong-armed maintenance men for backup.

The Clippings Files

If the investigators gain access, describe the dusty shelves of the clippings files morgue.

> *You are taken down some steps by Ruth Blake, the records keeper, into a dusty basement filled with filing cabinets and stacked high with old newspapers and other assorted junk. The whole room smells musty and the boiler system in the corner gives out a lot of heat.*

The pertinent clippings are filed by street address. Since the players have already had to succeed in dice rolls to get in to the morgue it would be churlish stop them getting the one clue that is here, so it should be made obvious. **Pass Handout 2** (page 33) to a player.

Handout 2

Unpublished Story, Boston *Globe* 1918: A feature story, which was never published. It states that in 1880, a family of French immigrants moved into the house but fled after a series of violent accidents left the parents dead and three children crippled. The house long stood vacant.

In 1909, another family moved in and immediately fell prey to illnesses. In 1914, the oldest brother went mad and killed himself with a kitchen knife, and the heartbroken family moved out. In 1918, a third family, the Macarios, rented the house, but they left almost immediately under mysterious circumstances.

If an investigator flirts with or befriends Ruth Blake, the record keeper in the clippings file (don't bother with dice here, the information isn't crucial), she remarks that the *Globe* files go back no further than a fire in 1878. If the Corbitt House is mentioned earlier than that, there is no record of it here.

Location 3: The Central Library

This worthy institution has several interesting items tucked away. For each half-day spent in research at the library, ask each player to make a **Library Use** roll (rolling equal to or less than their skill on 1D100). If failed, there is no need to push the roll; the players can simply keep trying again and again, but each roll means they have spent half a day more in research. If they spend more than a day researching, have their employer, Mr. Knott, contact them to ask how things are progressing, urging them to resolve their investigations—time is money after all.

For each success, give out one of the following **Handouts** (in order).

Handout 3

In 1835, a prosperous merchant builds the house, but immediately falls ill and sells it to a Mr. Walter Corbitt, esquire.

Handout 4

In 1852, Walter Corbitt is sued by neighbours, who petition to force him to leave the area *"in consequence of his surious [sic] habits and unauspicious demeanor"*.

Handout 5

Evidently Corbitt wins the lawsuit. His obituary in 1866 states that he still lived in the same place. It also states that a second lawsuit was being waged to prevent Corbitt from being buried in his basement, as provided by his will.

Handout 6

No outcome to the second lawsuit is recorded.

Location 4: Hall of Records

Ask for a **Library Use** roll. If successful, pass **Handout 7** to the players. Use the same guidelines as for the Central Library.

Handout 7

Civil court records show that the executor of Walter Corbitt's will was Reverend Michael Thomas, pastor of the Chapel of Contemplation and Church of Our Lord Granter of Secrets. The register of churches (also available in the Hall of Records)

notes the closure of the Chapel of Contemplation in 1912.

If the players think to look up the Chapel of Contemplation in criminal court records, they find references to actions taken in 1912; however the actual records are not present. If the investigators have been courteous to the clerk, he points out that serious crimes would be handled in the county, commonwealth or federal courts. A successful **Law** skill roll can indicate the same thing. The records of city officers participating in arrests or seizures are filed at Central Police Station.

Location 5: Higher Courts; Central Police Station

Gaining access to these records will prove difficult, requiring at least one player to make a successful skill roll. Players can use one of the following:

- **Law skill**: To establish that an investigator has an existing contact within the courts who will grant access. If failed, the player can ask to Push the Law skill roll to establish a contact. You should make a concealed roll on behalf of the player. Do not inform the players of the outcome of the roll. Regardless of the dice roll, the investigator knows Kim Debrun, a clerk in the Court offices. If the roll is successful, Kim is warm and friendly and will allow the investigators access to the file (Handout 8). If the roll is a failure, Kim is unscrupulous and will demand a bribe before reneging on the deal and claiming not to know the investigators.
- **Credit Rating**: If the player makes a successful roll and has a Credit Rating score of 75 or more, they may impress a clerk sufficiently to gain access.
- **Persuade skill**: The player should present a good case for why access should be granted.
- **Charm skill:** A flutter of eyelids might gain access for a charming investigator.
- **Fast Talk skill**: Perhaps this involves flashing a fake I.D. This is a risky approach given the location.

If the roll is successful, pass the **Handout 8** to the player.

If the players fail their roll, ask if they wish to continue their efforts. They need to justify a Pushed roll. If using **Credit Rating, Persuade** or **Charm**, they risk overstepping the mark, leading to a consequence such as causing offence and earning the antipathy of the police (perhaps receiving a shakedown or threats).

Handout 8

The file concerns a secret raid on the Chapel of Contemplation. The police raid was occasioned by affidavits swearing that members of the church were responsible for the disappearances of neighborhood children. During the raid, three policemen and seventeen cult members were killed by gunplay or fire. Autopsy reports are singularly lacking detail and uninformative, as though the coroner had not actually performed examinations.

Though 54 members of the church were arrested, all but eight were released. The records hint of illegal intervention in the proceedings by an important local official, offering stories of the battle—the biggest criminal action in the city's history—that never appeared in print.

Pastor Michael Thomas was arrested and sentenced to 40 years in prison on five counts of second-degree murder. He escaped from prison in 1917 and fled the state.

Location 6: The Neighborhood

Most of the people who lived in the area before the Great War have moved away or died. New offices and businesses have replaced the nineteenth-century homes, and the house in question (the 'Corbitt House') with its overgrown front yard is now the only private residence on the block. If the investigators ask around they find a Mr. Dooley, a vendor of cigars and newspapers, who knows the area.

Using Dice To...
Gauge Mr. Dooley's Reaction to the Investigators

Establish Mr. Dooley's reaction to investigators who speak to him by rolling 1D100 and comparing it with the investigator's **APP** or **Credit Rating**. A dice roll that is equal to or lower than one of these yields a positive reaction from Mr. Dooley. Otherwise Dooley is less than forthcoming to that particular investigator. A different investigator may try a **Charm, Fast Talk, Persuade** or **Intimidate** roll to get Dooley to talk.

Dooley Talks

If the players manage to get Dooley talking and ask about the Chapel of Contemplation, he is able to point out where it stood a few blocks distant. If asked about the house, he will refer to it as 'the Corbitt House'.

Encourage the players to roleplay and engage Mr. Dooley in conversation. Draw upon the following points and incorporate them in to the conversation:

- The Macario family moved into the house a couple of years ago.
- A year after moving in, the father had a serious accident and shortly thereafter went violently mad.
- They say he babbled about a haunting form with burning eyes.
- About a month back, the old lady, Mrs. Macario, also went mad.
- Mrs. Macario is with her husband over in Roxbury Sanitarium, a few miles from Boston.
- The kids were taken in by relatives down in Baltimore.

KEEPER'S NOTE: *Portray Dooley as you wish and improvise his dialogue freely—not everything spoken by a non-player character has to be true and he may well exaggerate. He is a salesman and used to engaging in banter and gossip.*

Location 7: Roxbury Sanitarium

If the players decide to visit the sanitarium, they will find Vittorio Macario is quite mad. He is clasping a bible to his chest. At some point he may open the bible at a random place (you decide where) and point to a passage (apparently quoting), "By his own weapon is the devil worsted!" Whilst not a genuine quotation from the bible, this is a useful clue. If remembered later on in the scenario, an attentive player might realize that Corbitt may be killed with his own dagger. Don't overplay it—leave it up to the players to take note of the clue or not. Nothing more can be gleaned from Vittorio.

Gabriela Macario is conscious and approachable. She can explain that an evil presence lives in the house. At night she would sometimes wake to find 'it' leaning over her. When it was angry, the thing might cause dishes or other objects to fly around the room. Mostly, it hated her husband, Vittorio, and concentrated its anger on him.

The Keeper can answer more questions, but Gabriela is unable to give specific information.

The Keeper should end the interview quickly, since the investigator's questions will greatly upset her.

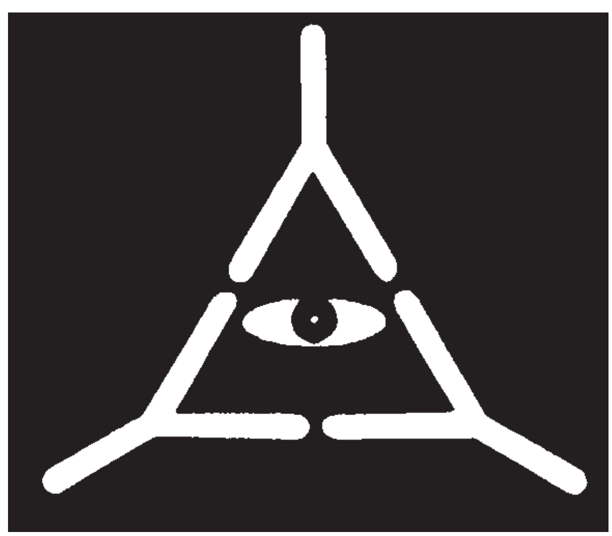
The two young Macario boys are being cared for by relatives in Baltimore. The investigators can visit, but they know nothing except that they miss their parents and that in their former home they often had nightmares of a strange man with burning eyes.

Location 8: The Chapel of Contemplation

Read the following to the players:

What is left of the old church stands at the end of a crooked, dingy street. The ruins are so weathered and overgrown with greenery that the grey stone rubble seems more like natural stone than former walls and foundation. You pass a slumping wall bearing white-painted symbols, apparently freshly swabbed—three Y's arranged in a triangle so that the top elements of each Y touch the other two Y's. In the center, so created, is painted a staring eye.

Handout 9 is an image of this symbol. Show it to the players.



While the investigators are near the signs, subtly describe to the players how they begin to feel

tingles in their foreheads, like headaches, but not quite. When they leave, the irritation stops.

Encourage the players to explore the ruins; try to describe the scene and ask what they are doing. Prowling the chapel, they find mostly blocks of granite, old half-burnt timbers, and ancient rubbish. At some point they should become aware that the earth they stand on is covering weakened floorboards. Call for **Luck** rolls; those that fail their Luck rolls must attempt a **Jump** roll to leap to safety or find themselves falling as the floor gives way. The fall is ten feet into the basement.

- If the Jump is failed, ask the players if there's anything they can do to justify Pushing the Jump roll—perhaps they make a last minute grab for the edge.

Each falling investigator loses 1D6 hit points. Increase the consequence if a player fails a Pushed roll, though perhaps rather than simply increasing the damage have that investigator lose or break a personal possession.

KEEPER'S NOTE: *This fall may be the first incident of physical damage in the game. Tell the players to subtract the damage from their current hit points. Refer to* **Hit Points, Wounds and Healing** *(page 15) as to whether a Major wound has occurred and for rules on treatment, recovery and healing.*

If an investigator falls, read the following aloud:

You've fallen in to a part of the basement that was sealed off from the rest, originally reached by separate stairs now buried under tons of rubble. Within this room, next to a cabinet, are two skeletons dressed in tattered silk robes; perhaps they hid from the police and then perished in the fire.

If the players search the cabinet it is found to contain moldering church records. If they don't think to look under the cabinet, ask for a **Spot Hidden** roll—only point out the journal and tome if player succeeds in the skill roll. Allow the players to Push the **Spot Hidden** roll if they volunteer to conduct a thorough, more time-consuming search. If they fail the pushed Spot Hidden roll, they might step on a nail or ruin their clothing.

With a successful **Spot Hidden** roll allow a player to find a journal (of cult activities) and a tome. Read the following aloud:

The musty old journal falls to pieces as you turn the pages, but the name Walter Corbitt catches your eye. An entry records that Walter Corbitt was buried in the basement of his house, "In accordance with his wishes and with the wishes of that one who waits in the dark".

Alongside the journal is an enormous volume, handwritten in Latin, but so rotten and worm-eaten that whole sections no longer can be understood."

The tome is a copy of the *Liber Ivonis*. A cursory look at the book will show that it is in Latin and deals with matters of an occult nature. An initial reading of this book (requiring either a **Read Latin** skill of 50% or more, or a successful **Read Latin** roll) will take a minimum of three hours. If an investigator takes the time to do this then have that investigator gain 2% Cthulhu Mythos knowledge (and reduce Maximum Sanity by the same amount, from 99 to 97).

Location 9: The Old Corbitt Place

Read the following aloud to the players:

The brick building is overshadowed by taller, newer office buildings on either side. The house fronts the street. In the rear are overgrown plantings and a half-collapsed arbor. Access to the rear exists on either side of the residence.

Studying the house, the observer is impressed by the way the house seems to withdraw into the shadows cast by the flanking buildings, and how the blank curtained windows hide all understanding of what lies within.

The front door is secured with a single lock. Four additional bolts seem to have been added within the last year or two. If the investigators think to test the ground floor windows, they find them all nailed shut from the inside.

Study the plan provided. Sketch out each floor on a sheet of paper as the investigators explore it.

Ground Floor Interior

ROOM 1, A Storage Room

The room is filled with boxes and junk, such as rusted water tanks and old bicycles. At the right end of the room is a cupboard, boarded shut.

If the cupboard is wrenched open, three bound books are found within—the diaries of a certain W. Corbitt, a former inhabitant of the house, as the address on the flyleaf of volume one testifies.

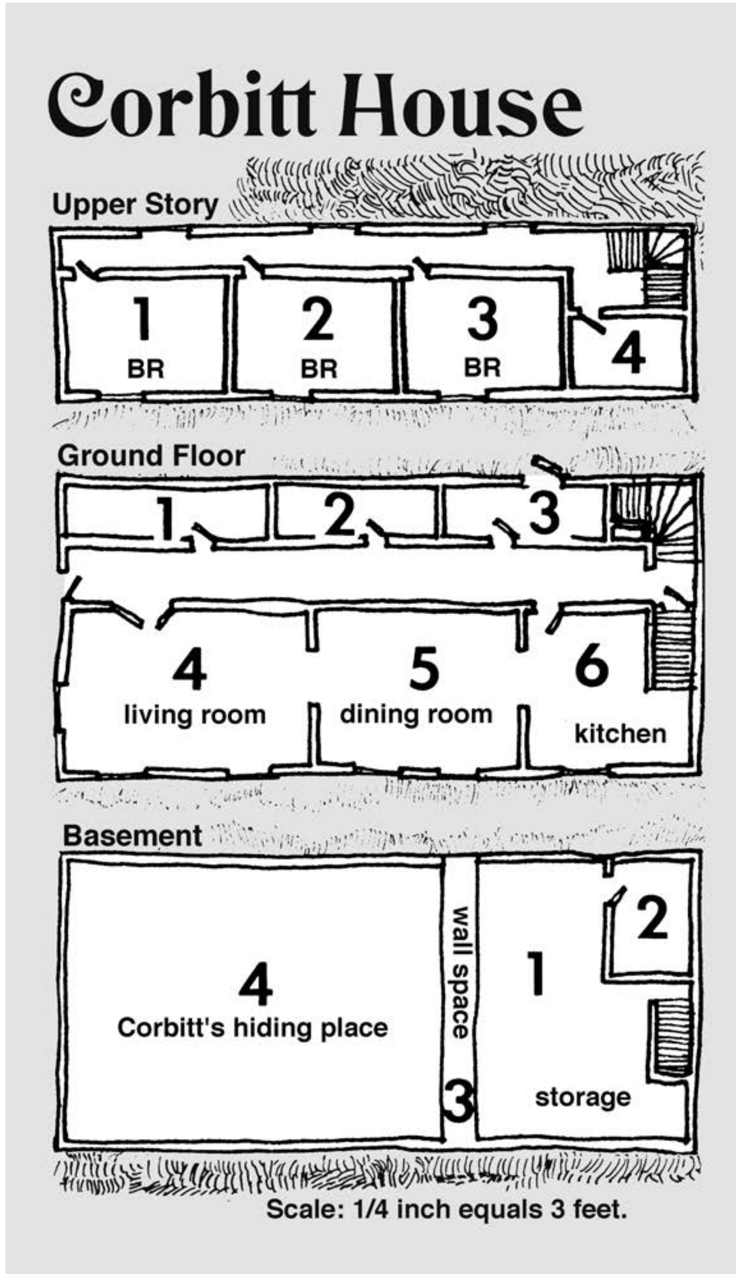
The *Corbitt Diaries* are in English, though sometimes strangely phrased. The three volumes take a total of two days to read, adding +4 to Cthulhu Mythos skill, and losing 1D4 Sanity points.

The diaries describe Corbitt's various occult experiments, including the summoning of some unearthly spirit and other magic, and clearly describe a spell entitled 'Call Forth the Opener of Ways" (an alternative title for the spell **Summon / Bind Dimensional Shambler**). No other spells exist in the diaries. The spell takes **2D6** weeks to learn after the diaries have been read.

KEEPER'S NOTE: *This spell is not intended for use in this scenario and is included as an added feature. It is unlikely that this investigation will continue long enough for this spell to be of use—not that summoning a dimensional shambler is likely to be beneficial in any case! Details of the spell can be found in the full Call of Cthulhu rulebook.*

ROOM 2, A Second Storage Room

This room contains old furniture that might be broken up to burn in a wood stove.



ROOM 3, The Mud Room

Here hang overcoats, galoshes, hats and umbrellas. Several bags of coal for the living room's free-standing stove are here. You notice that the side door is secured with three bolts and two locks.

ROOM 4, The Living Room

This room contains conventional furnishings: a radio, couch, stuffed chairs and shelves laden with gewgaws. You cannot help but notice the unusual quantities of crosses, images of the Virgin and other Catholic artefacts.

KEEPER'S NOTE: *Try to build a creepy atmosphere as the players explore the house. Remember Corbitt haunts the place and at any time a noise might be heard upstairs (Bedroom 3).*

ROOM 5, The Dining Room

This is the dining room, complete with a long mahogany table, a built-in sideboard and seven chairs. Three places are set and unused. Scraps of rice soup rot in a tureen.

ROOM 6, Kitchen

A conventional kitchen, with icebox, wood-fed stove and oven, plus a meager larder. Some of the foodstuffs may be edible—there is canned soup and meat, rice kernels, several pastas and a few bottles of homemade wine. The produce which has not spoilt has been eaten by rats, judging by the spoor left behind.

Upper Floor

ROOM 1, Main Bedroom

An ordinary bedroom, with a double bed, bookshelf and window view. Apparently the room of Vittorio and Gabriela. More crosses and many candles are here, and a rosary and breviary rest on a table beside the bed.

ROOM 2, Children's Bedroom

This room contains two small beds, toys and dressers. Pictures of aircraft and cowboys mark this as the children's bedroom.

ROOM 3, Spare Bedroom

This room contains a bed frame, bare bedsprings and a dresser. Though unused, this room looks like the other two bedrooms.

This was once the room of old Corbitt himself. He stayed here so long that his psychic influence lingers on and he is able to will certain deeds to happen in this room. Whenever he does, a horrible smell manifests—a sure sign of the Mythos!

KEEPER'S NOTE: *Though Corbitt lays low at first, if the investigators seem determined to learn the secrets of the house then Corbitt tries to convince them that this room is the centre of the psychic disturbance. To this end, he makes pools of blood appear and tries to frighten the investigators off with thumping sounds on the doors and walls. If an investigator is not convinced by Corbitt's haunting routine, Corbitt tries to lure him or her into this room to be killed (see* ***Bed Attack****), attracting the investigator to the window by making it rattle.*

Pick any of the following events and have them happen as and when you wish:

- Corbitt can cause loud thumping noises to emanate from this room. These noises can be heard from anywhere in the house.
- Corbitt can form a pool of blood on the floor or to drip down from the ceiling or walls.
- Corbitt can make a rattling, scratching sound on the windowpane or door.
- Corbitt can impel the bed at good speed, fast enough to strike a strong blow against anything in the room (see below).

Bed Attack

Corbitt will lure the investigators to inspect the window in the spare bedroom, then make the bed fly across the room at high speed toward an unfortunate investigator. Ask the player of the investigator inspecting the window to make a **Spot Hidden** roll: if successful the player may attempt a **Dodge** roll to avoid being hit by the bed.

KEEPER'S NOTE: *It is important to remain impartial as Keeper, so when inflicting a dangerous event on the investigators, it is best to pick one of them at random. To do this, choose the investigator with the lowest* ***Luck*** *score or simply roll randomly. When selecting a player to be attacked by the bed, be clear on who is standing next to the window, and select among them at random.*

If the investigator is struck by the bed, he or she is thrown through the window. The broken glass and fall costs the victim 1D6 + 2 hit points.

Anyone who witnesses the bed move of its own accord should make a Sanity check (**SAN 1/1D4**). Those who pass should lose one Sanity point, and those who fail should roll 1D4 to determine how many Sanity points they lose.

KEEPER'S NOTE: *The bed attack has the potential to deliver a major wound to an investigator. In the unlikely event of investigator death, have Mr. Knott (the landlord) brought in for use by that player.*

ROOM 4, Bathroom

A bathroom containing a sink, bathtub and a water closet with an overhead tank. Towels and other possessions are still here, typical to a family of four. A brackish pool of water has collected in the bathtub, fed by a dripping faucet which cannot quite be closed off.

The Basement

ROOM 1: Storage

The door to the basement has a lock and three bolts, able to be opened from the upstairs side only. Below is the main basement storage room. The stairs are in poor repair and the electric light bulb does not work. The walls of the basement are lined with closely fitted boards.

Corbitt has turned off the electricity to the basement at the fuse box upstairs in the kitchen—if the investigators turn it back on, Corbitt can switch it off again when it best suits him.

The stairs are perilous; all the more so because Corbitt can make them move. One at a time, ask each investigator descending the stairs to make a **DEX** or **Climb** roll. Treat this as a Combined roll: the players should roll dice once and compare the result with either their **DEX** and **Climb** skill. Rolling equal to or below one of these values counts as a success.

Anyone failing the **DEX / Climb** roll should be told that the stairs are too dangerous and that to go further risks injury. They now have a choice: remain upstairs or Push the roll and risk falling. Failing the Pushed roll will result in the loss of **1D6** hit points as the investigator slips and crashes to the basement floor.

KEEPER'S NOTE: *In a situation such as this, one investigator (who successfully negotiates the stairs) might volunteer to help another. You need to be a little creative with the rules in such a situation. As one investigator has already been successful, grant the second player a bonus die, but this time if the roll is failed then both fall and take damage. In this way the player who is pushing the roll has an increased chance of success, but both players are sharing the risk. This creates a moment of tension and drama, exactly as dice rolls should do.*

Tell the players that in this smallish room are scattered tools, pipe, a trash can lid, lumber, nails, screws and so forth. If an investigator searches through the mess, ask the player to make a **Spot Hidden** roll. Treat this as an Obscure Clue (don't give the clue out if the player fails the roll). The player might Push the roll by taking time to conduct a more thorough search. You can foreshadow the consequence of failure by pointing out the many sharp things among the mess and the risk of injury.

With a successful **Spot Hidden** roll, the investigator finds Corbitt's knife (see **The Floating Knife**) and may pick it up. Once picked up, the knife will try to wrest itself free from the investigator's grasp and attack the investigator (see **Having hold of the knife**).

If the player fails the Pushed **Spot Hidden** roll, the unaware investigator catches a hand on the possessed knife, and it slashes him or her for **1D4+2** hit points of damage.

KEEPER'S NOTE: *Notice how you can inflict automatic damage as the result of a failed Pushed roll. There's no need for an attack roll in this instance—the harm was the consequence of failing a Pushed roll.*

The walls are lined with wooden boards, a cursory inspection of which will reveal hollow areas (**rooms 2 and 3**).

The Floating Knife

An old knife with an ornate hilt, whose blade is coated with oddly thick rust. This is Corbitt's magic dagger and the rust is the dried blood of victims. If the players find it, Corbitt will use it to attack. If they do not find it, he will attack them with it if they begin tearing down the wooden wall that conceals his body.

Attacking With the Knife

The knife floats into the air and stabs at an investigator. This costs Corbitt 1 Magic point per combat round. The knife can make one attack per round.

- Roll 1D100 and compare the result with Corbitt's POW.
- Ask the player to roll 1D100 and compare the result with the investigator's Dodge roll.
- Compare Levels of Success and decide whether the investigator is hit:
- If Corbitt rolls a Fail (91 or over), the investigator has avoided being hit with the knife.
- If Corbitt achieves a Regular success (46 to 90) and the investigator achieves a Fail, inflict 1D4+2 damage.
- If Corbitt achieves a Hard success (19 to 45) and the investigator achieves a Fail or Regular success, inflict 1D4+2 damage.
- If Corbitt achieves an Extreme success (18 or below) and the investigator achieves a Fail, Regular or Hard success, the attack has impaled, driving deep into the investigator's vitals and inflicting 6+1D4+2 damage.
- If the investigator picks up a garbage can lid for protection, grant a bonus die on the Dodge roll.
- If the investigator is unaware of the attack, ask the player to make a Spot Hidden roll to notice the dagger floating into the air. If the investigator fails to notice the dagger, award a bonus die to the attack roll and do not allow a Dodge roll. The attack inflicts 1D4+2 damage, or 6+1D4+2 if an Extreme success is rolled, and only misses if a fumble (100) is rolled.
- Seeing the knife attack in this manner requires a Sanity check (**SAN 1/1D4**). If successful, the investigator loses 1 Sanity point. If unsuccessful, lose 1D4 Sanity points.

KEEPER'S NOTE: *When the knife floats in to the air you should begin a combat round. Corbitt's DEX is low, so the investigators will probably get to act first. If they decide to flee, the knife will attack anyone left in the basement or the last person to get to the stairs (it moves quite fast). Whether it pursues people through the house is up to you.*

Using a Fighting Maneuver to Grab the Knife

The investigators can try to grab the knife out of the air using the Fighting Maneuver rules (see **Fighting Maneuvers,** page 15). The player's goal is to grab the knife. The players use their investigator's Fighting (Brawl) skill in an opposed roll against Corbitt's **POW**.

If the player scores a higher level of success than Corbitt then the knife has been grabbed. In the case of a draw, the side whose turn it is wins the roll (if it was Corbitt's action, the knife would hit on a draw; if it was the investigator's action they would grab the knife on a draw). Usually a player would compare his or her investigator's Build with that of the opponent to resolve a fighting maneuver, but since no one is actually holding the dagger this can be ignored. If the players are creative and use a thick coat to help them in catching the knife, you may award a bonus die.

KEEPER'S NOTE: *All characters present in the basement get to initiate one action each combat round, and this includes Corbitt, using his floating knife. The one Magic point Corbitt spends to activate the knife covers all actions made with it during that round.*

Having Hold of the Knife

If an investigator has hold of the knife, Corbitt may attempt to wrench it away on future rounds: each combat round costs Corbitt another Magic point. To keep hold of the knife the player must succeed in an opposed roll, using the investigator's **STR** versus Corbitt's **POW**.

Room 2: An Empty Storage Bin

A storage bin, once intended for coal. The door to the outside coal chute has been nailed firmly shut.

ROOM 3: Corbitt's Hidden Lair

If the boards in the cellar are broken or removed, a crawl space is revealed between two wooden walls. Foul odors emanate from the rats that nest here.

A pack of rats live in the wall. If the investigators do not give the rats room to escape, they attack whoever tries to explore this space. The rats will use their Overwhelm attack against one investigator. Once one rat has been killed, those remaining will flee.

Rat Pack

Individual rats are not worthy opponents; however an infestation of rats can be daunting. Assume ten rats per pack. A successful attack by an investigator kills one or two rats and usually chases away the rest of that pack.

Rat packs exist only for the purposes of gaming.

RAT PACK

STR 35 CON 55 SIZ 35 POW 50 DEX 70

HP: 9

Average Damage Bonus: -1

Average Build: -1

Move: 9

ATTACKS

Attacks per round: 1.

Fighting attacks: Rats attack with teeth and claws.

Overwhelm (**fighting maneuver**): As a pack they may assault and overwhelm an individual using the Fighting maneuver rules, because of their numbers they gain one bonus die on the attack. Such an attack would involve swarming over the target, biting and scratching as they do so.

Fighting 40% (Hard 20/Extreme 8), damage 1D3

Overwhelm (fighting maneuver) damage 2D6

Dodge 42% (Hard 21/Extreme 8)

Carved into the inner wall of the crawl space are the words "Chapel of Contemplation" in irregular, scratchy letters (treat this as an Obvious clue, do not ask for a **Spot Hidden** roll—not finding it will not add anything to the game).

If the investigators break through this wall, they find themselves in **Room 4**.

OPTION: Corbitt Casts the Dominate Spell

At any time, whether he has moved or not, Corbitt may cast his Dominate spell (see Corbitt's Spells). He does not need to move at all to cast the spell. The casting time for the spell is 'instantaneous'. Add 50 to Corbitt's DEX for determining his turn in the round if he is casting this spell. Casting the spell in combat requires him to use his action for the round. He may choose to cast it as the investigators are breaking through the wall.

Room 4: Corbitt's Hiding Place

Lying motionless and seemingly dead on a pallet in the centre of the room is a drawn, wooden-looking, wizened figure of some six-feet, skinny and naked, with ghastly wide-flaring, saucer-like eyes and a nose like a knife blade. Some sort of chain rests around his neck. He has lost all hair and his shrunken gums make his teeth look very long. From him comes a sharp, sweet, churning scent, like rotten corn.

The floor is earthen and there is a table in the southwest corner with some curled papers on it.

The papers on the table crumble to dust if touched. What the investigators can see upon the papers looks like a horoscope. If they retrieve or photograph this material, the Keeper should disclose its true nature in some later adventure—whatever this may be is up to the Keeper to determine and is placed here as a scenario seed for Keepers to use in future adventures with the same group of investigators.

Corbitt Attacks

By spending 2 Magic points, Corbitt can move his body for five combat rounds. Given the cost, he is reluctant to move at all unless threatened.

SANITY ROLLS: *When he rises from his pallet, ask all players who have an investigator present to make a* **Sanity** *roll (***1/1D8***). Those who fail the roll make one involuntary action of the Keeper's choice, perhaps dropping their gun or screaming. If an investigator loses 5 or more Sanity points, the player should make an* **INT** *roll. If the INT roll is passed, the investigator has understood the full implications of the situation and is driven temporarily insane (see Temporary insanity as a result of meeting Corbitt). If the INT roll is failed, the character is shaken but remains sane.*

USING DICE TO RESOLVE COMBAT: A combat round will begin when Corbitt first moves. Draw up a list of the investigators and Corbitt in DEX order, highest first.

- If a character has a gun drawn already, add 50 to the investigator's DEX on the list. If an investigator

draws a gun, it will be ready to use on the character's regular DEX this round.

- Start with the first name on the list. Given Corbitt's DEX of 35, it is safe to assume that an investigator will go first, unless Corbitt is casting his Dominate spell, in which case he acts on his DEX + 50 (during rounds in which he does not cast the spell you should continue to use his DEX 35). Ask what the player is doing.
- If an investigator is attacking Corbitt using Fighting skill, Corbitt will fight back using his Fighting skill. Corbitt will also fight back against subsequent attacks in the round using his Fighting skill.
- If an investigator is attacking Corbitt using Firearms skill, simply roll to hit. Corbitt will not Dive for Cover. If close enough, shots are made at point-blank range, granting a bonus die to the attack.
- The second investigator to attack Corbitt should get a bonus die for outnumbering the target (see **Outnumbered**, page 15).

Temporary Insanity as a Result of Meeting Corbitt

Bout of Madness: If an investigator goes temporarily insane roll 1D10 and refer to the **Bouts of Madness** table. If the investigator is in the presence of other investigators, play out the result round by round. If the investigator is alone you may use the result to tell how the investigator is found sometime later in a bad way, perhaps locked in a cupboard or drunk in a gutter.

Backstory: Take the investigator sheet and add a suitable entry based upon the nature of the investigator's bout of madness.

Delusions: The investigator will remain insane for 1D10 hours or until leaving the Corbitt House and having a good night's rest. Until then, the investigator will be prone to delusions; however given that the only event that has the potential to cause insanity in this scenario is likely to occur in the final scene, the scope for using delusions is limited. Here are some suggestions:

- If the deluded investigator flees the cellar, have him or her find a photo in the house that appears to be evidence that Corbitt is his or her ancestor; it shows Corbitt and the investigator's grandfather together and names them as brothers (though in actuality is nothing more than a scrap of old newspaper).
- If the deluded investigator stays in the cellar, pass the player a note to the effect that another investigator's face and voice have somehow changed and

Bouts of Madness

(roll 1D10)

1. AMNESIA: The investigator has no memory of events that have taken place since they were last in a place of safety. It seems to them that one moment they were eating breakfast and the next they are facing a monster. This lasts for 1D10 rounds.

2. PSYCHOSOMATIC DISABILITY: The investigator suffers psychosomatic blindness, deafness, or loss of the use of a limb or limbs for 1D10 rounds.

3. VIOLENCE: A red mist of rage descends on the afflicted investigator and he or she explodes in a spree of uncontrolled violence and destruction directed at their surroundings, allies and foes alike, for 1D10 rounds.

4. PARANOIA: The investigator suffers severe paranoia for 1D10 rounds. Everyone is out to get them! No one can be trusted! They are being spied on; someone has betrayed them; and what they are seeing is a trick.

5. SIGNIFICANT PERSON: Review the investigator's background entry for Significant People. The investigator mistakes another person in the scene for their Significant Person. Consider the nature of the relationship; the investigator acts upon it. This lasts 1D10 rounds.

6. FAINT: The investigator faints, recovering after 1D10 rounds.

7. FLEE IN PANIC: The investigator is compelled to get as far away as possible by whatever means are available, even if it means taking the only vehicle and leaving everyone else behind. They travel for 1D10 rounds.

8. PHYSICAL HYSTERICS OR EMOTIONAL OUTBURST: The investigator is incapacitated laughing, crying, screaming, etc. for 1D10 rounds.

9. PHOBIA: Investigator gains a new phobia, such as ***Claustrophobia*** (fear of confined spaces), ***Demonophobia*** (fear of spirits or demons) or ***Katsaridaphobia*** (fear of cockroaches). Even if the source of the phobia is not present, the investigator imagines it is there for the next 1D10 rounds.

10. MANIA: The investigator gains a new mania, such as ***Ablutomania*** (compulsion for washing oneself), ***Pseudomania*** (irrational compulsion for lying) or ***Helminthomania*** (an excessive liking for worms). The investigator seeks to indulge in this new mania for the next 1D10 rounds.

that he or she is mumbling something in Latin (this is of course only a delusion).

Reality Checks: If the player questions a delusion, suggest to the player that a 'reality check' roll might be made if the investigator wishes to discern the truth. If the player wishes to make a reality check, ask for a **Sanity** roll:

- If successful, drop the delusions and don't present that player with any more.
- If failed, have that investigator lose 1 Sanity point and experience another Bout of Madness, and escalate the delusions.

Given that the temporary insanity is caused by a manifestation of the Cthulhu Mythos, 5% should be added to the investigator's **Cthulhu Mythos** skill.

Conclusion

If the investigators have solved the mystery and overthrown Corbitt, Mr. Knott the landlord pays them promptly and happily.

If they fail to dispose of Corbitt and simply report to Mr. Knott that nothing was wrong, he spends a night in the house to make sure and is stabbed to death in the basement by Corbitt's magic dagger. The investigators will then be sought by the police, and must then seek to prove their innocence.

Of course things may not go so well for the investigators. Both the knife and Corbitt are dangerous and, depending how the dice roll, the players may find their investigation ends in death or madness.

One possible ending would be to describe a brief epilogue for each player: dead investigators are perhaps reanimated by Corbitt's magic, to repair the basement walls before their bodies crumble to dust. Insane investigators flee screaming into the night, never to return.

If the investigators are victorious then you may wish to ignore the ongoing effects of Corbitt's Claw attacks.

Rewards

If Corbitt is conquered and destroyed, each participating investigator gains **1D6 Sanity points**.

The investigators can claim the worm-eaten book from the Chapel for their own.

Finally, the landlord gladly pays their fee and bonus.

Extension

Keepers will have noticed the freshly painted sign on the rubble at the Chapel, as well as the evidence of the cover-up following the raid in 1912. Connections to what may be a great conspiracy are available and might be returned to at some later time.

Also, consider the strange, crumbling paper that looked like a horoscope—is this connected to the conspiracy or something altogether different?

Both of these clues could lead the way into further adventures of your own devising for this group of investigators.

Walter Corbitt, Undead Fiend

STR 90	CON 115	SIZ 55	INT 80
POW 90	DEX 35	APP 05	EDU 80

SAN: 0 (ignore Sanity costs for spells)

HP: 16

Damage bonus: +1D4

Build: 1

Move: 8

Magic points: 18 (if spent recover 1 per hour)

Roleplaying hooks:

- Corbitt is full of malice and will seek to divide investigators and turn them against one another.
- Corbitt seeks excitement and perverse amusement at the investigators' expense.
- He will seek to acquire any sources of Mythos knowledge that are bought in to the house (such as the *Liber Ivonis*).

KEEPER'S NOTE: *Keep careful track of Corbitt's Magic points. Be sure to remember that he recovers at the rate of 1 point per hour. Corbitt casts Flesh Ward as soon as anyone enters the house. If intruders head straight to his body, they may encounter Corbitt before he has regained those two points.*

ATTACKS

Attacks per round: 1

Fighting attacks: When animated, Corbitt is able to make all regular attacks (kick, punch, etc.). Being wounded by Corbitt's clawed fingernails risks serious disease; if he lands a successful attack upon an investigator, a Luck roll should be made. If it is failed, the investigator has been raked by Corbitt's claws and a day later the victim becomes delirious and must make a **CON** roll:

- Failure: Delirium lasts 1D10 days; lose 1D10 CON.

- Success: Delirium lasts 1D6 days; no further CON loss.
- Repeat the procedure until the investigator recovers or dies. CON lost does not regenerate.

Weapon: Floating magical dagger. See **The Floating Knife** (see page 26). Spending a Magic point to cause the dagger to attack for 1 round counts as Corbitt's combat action for the round.

Fighting 50% (Hard 25%/Extreme 10%), damage 1D3 + damage bonus (1D4) + possible infection (see above).

Dodge 17% (Hard 8%/Extreme 3%).

Armor: Each point of armor reduces the damage received by 1 point. Corbitt has cast Flesh Ward already. Roll 2D6 for his armor. Reduce his armor by one point for each point of damage taken.

Spells: Dominate (variant, see below), Flesh Ward, Summon/Bind Dimensional Shambler.

Magical Artifact: Floating dagger.

Skills: Cthulhu Mythos 17%, Intimidate 64%, Listen 60%, Sleight of hand 30%, Stealth 72%.

> **KEEPER'S NOTE:** *Only a few skills are listed for Corbitt—those that might come in to play. You may improvise others if required.*

Sanity Loss: 1/1D8 Sanity points to see him move.

About W. Corbitt, Esq

He might be silent at first, but at some point during the confrontation with the investigators it will be more convincing to have him growl, screech, cackle or mock. He does not breathe at all.

Corbitt is not truly a vampire, nor any recognizable monster—he is a sorcerer in the process of transforming himself into something entirely inhuman.

Sunlight causes him pain and is too bright for him to see comfortably. It might kill him, but whether it does so is for the Keeper to determine. Although he drinks blood for food, he could also eat carrots—drinking blood is just more fun.

His Flesh Ward spell operates as described below, but characterise its effect like this: bullets and blows only chip off pieces of his body, making him look even more horrific than he already does. His dried, iron-hard flesh is invulnerable so long as the spell holds. If damage exceeds the armor, his hit points reduce normally. He never heals and cannot be knocked unconscious. Reaching zero hit points, Corbitt crumbles into dust and never returns.

Corbitt controls the floating dagger, but if the investigators manage to wrest control of it and successfully stab Corbitt with it, he will quickly turn to ashes and dust, regardless of any spells.

Corbitt's Spells

DOMINATE *(Corbitt's variant)*: Costs Corbitt 1 Magic point and takes one round to cast.

With his version of the Dominate spell, Corbitt can mentally cloud the mind of one investigator at a time, as long as the target is physically in the Corbitt house. The player should make an opposed **POW** roll versus Corbitt's **POW** of 90.

If Corbitt succeeds, the target is in a daze for 1D6+1 combat rounds. While in this dazed state, the victim is subject to telepathic commands from Corbitt. These may take the form of subtle and creepy hallucinations or direct commands at the keeper's discretion. He or she will not commit suicidal acts, though homicidal, idiotic, or reckless acts (such as trying to swallow a butcher's knife) might be attempted. Waking, the victim will not recall what happened.

FLESH WARD: Corbitt will already have cast this spell before the investigators get to him, to provide himself with armor (see *Armor* above).

- **Cost:** variable magic points
- **Casting Time:** 5 rounds

Grants protection against physical attack. Each magic point spent gives the caster or the chosen target 1D6 points of armor against non-magical attacks. This protection wears off as it blocks damage. For example, if a character has 12 points of Flesh Ward as armor and suffers 8 points of damage, the character suffers no damage but the Flesh Ward is reduced to 4 points. The spell lasts 24 hours or until the protection is used up.

Once cast, the spell may not be reinforced with further magic points, nor recast until the old spell's protection has been used up.

Player Handout Section

Handout 1

A landlord, Mr. Knott, asks you to examine an old house in central Boston, known as the Corbitt House. The former tenants, the Macario family, were involved in a tragedy and the owner wishes to understand the mysterious happenings at the house, and set matters straight. Mr. Knott has been unable to rent the house out since the tragedy, and hopes that you can clear things up and restore its good name. He offers to reimburse you for your time and trouble. The landlord gives you the keys, the address, and $25 cash in advance.

Knowing your jobs, you will want to conduct some research before you head to the house. You could check out old newspaper articles at the offices of the Boston Globe*, head to the Central Library, or go to The Hall of Records.*

The choice is yours.

Handout 2

Unpublished story, Boston Globe 1918.

1918 feature story, which was never published. It states that in 1880, a family of French immigrants moved into the house but fled after a series of violent accidents left the parents dead and three children crippled. The house long stood vacant.

In 1909 another family moved in, and immediately fell prey to illnesses. In 1914, the oldest brother went mad and killed himself with a kitchen knife, and the heartbroken family moved out. In 1918, a third family, the Macarios, rented the house, but they left almost immediately after they all became ill at the same time.

Handout 3

In 1835, a prosperous merchant builds the house, but immediately falls ill and sells it to a Mr. Walter Corbitt, esquire.

Handout 4

In 1852, Walter Corbitt is sued by neighbors, who petition to force him to leave the area "in consequence of his surious [sic] habits and unauspicious demeanor."

Handout 5

Evidently Corbitt wins the lawsuit. His obituary in 1866 states that he still lived in the same place. It also states that a second lawsuit was being waged to prevent Corbitt from being buried in his basement, as provided by his will.

Handout 6

No outcome to the second lawsuit is recorded.

Handout 7

Civil court records show that the executor of Walter Corbitt's will was Reverend Michael Thomas, pastor of the Chapel of Contemplation & Church of Our Lord Granter of Secrets. The register of churches (also available in the Hall or Records), notes the closure of the Chapel of Contemplation in 1912.

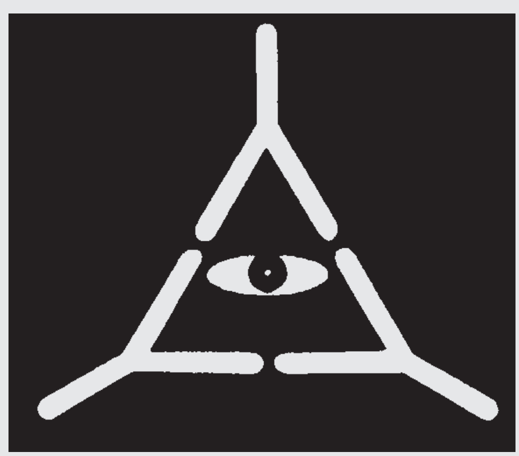
Handout 8

The file concerns a secret raid on the Chapel of Contemplation. The police raid was occasioned by affidavits swearing that members of the church were responsible for the disappearances of neighborhood children. During the raid, three policemen and seventeen cult members were killed by gunplay or fire. Autopsy reports are singularly lacking detail and uninformative, as though the coroner had not actually performed examinations.

Though 54 members of the church were arrested, all but eight were released. The records hint of illegal intervention in the proceedings by an important local official, offering stories of the battle—the biggest criminal action in the city's history—that never appeared in print.

Pastor Michael Thomas was arrested and sentenced to 40 years in prison on five counts of second-degree murder. He escaped from prison in 1917 and fled the state.

Handout 9



The Haunting, a Retelling

Chaosium recently hosted a Kickstarter project to produce a new edition of our classic Call of Cthulhu *roleplaying game. As part of the project, Mike Mason and Charlie Krank used "The Haunting" as the basis for a serialized story, one new entry for each day of the project. We include that retelling here to show how the storyline you create might depart from the scripted adventure. That is part of the fun of roleplaying.*

ON OUR WAY: Our Kickstarter journey begins. Steadfast journalists Harvey Walters and Jenny Johnson are investigating strange goings-on concerning an old house in Boston. Corbitt House has been associated with mysterious happenings. The last tenants, the Marcario family, were involved in tragedy. The house has been impossible to rent. By rationally explaining the strange happenings, the matter can be resolved and Mr. Knott will be able to rent the house out again. Harvey and Jenny set off for Boston.

TO THE *GLOBE*: Our intrepid investigators do some research before visiting the Corbitt House. At the Boston *Globe* newspaper, the editor must be persuaded to let the investigators search through the paper's morgue. "I don't let any Tom, Dick, or Mary go rummaging in my basement!"

A LITTLE PERSUASION: Jenny turns on the charm—she hopes to work at the *Globe*. Harvey produces a flask of whiskey from his coat saying, "I thought a little gift for a hard-working editor would be appropriate…". Grinning, the duo head downstairs to the newspaper morgue to see what they can uncover about the mysterious Corbitt House.

DIGGING DEEPER: Surrounded by old newspapers, filing boxes, and huge stacks of paper, Harvey spots an unpublished story from 1880. It concerns a family that moved into the Corbitt House only to flee after some terrible event left the children hurt and their parents dead! Jenny's intuition tells her that there must be more to find out, and delves deeper into the box of files. Might she find some fine illustrations therein?

FINDING CLUES: Jenny's attention is drawn to a story from 1909. A family moved into Corbitt House and quickly fell prey to an unknown illness. In 1914 the eldest brother went crazy and killed himself with a kitchen knife. "I need to know more!" declares Harvey. He leads Jenny out of the *Globe's* offices and across the street to the Boston Central Library. With a successful **Library Use** roll, he finds an early record of the house indicating that it was built in 1835 by a prosperous merchant. The unnamed merchant fell ill, and sold the property to a Mr. Walter Corbitt.

Things seem to be coming together. Families that live there fall ill and are driven from the house. As far as Jenny and Harvey can ascertain, Walter Corbitt seems to be the only person to have lived in the house for any considerable time. Was he not affected by the mysterious illness that afflicted the other residents?

WHO IS WALTER CORBITT? Our investigators need to learn more about Walter Corbitt. Jenny searches through the library index cards, making a **Library Use** roll, and discovers legal papers pertaining to a lawsuit filed against Mr. Corbitt. The documents state that neighbors to the house filed a petition to force Walter Corbitt to leave, "in consequence of his curious habits and inauspicious demeanor." However, Corbitt's obituary mentions that he still lived in the house, so presumably he must have won the earlier lawsuit? Strangely, a second lawsuit is mentioned concerning Corbitt's will, which requested that his body be buried in the building's basement.

COURT RECORDS: The duo can find nothing more in the library. Wishing to find out more about the various lawsuits, Harvey and Jenny head to the County Recorder's offices. Speaking with one of the clerks, Kim Debrun, Harvey tries to gain access to the court records and filings. Miss Debrun is not impressed by Harvey's flimflam, and has little time for his stories and requests. Harvey has failed his Persuade roll and attempts to push his luck by flirting with Miss Debrun--asking when she gets off for lunch? Flattered, Miss Debrun warms to Harvey (he makes his pushed Persuade roll), and allows him to look through the records. A while later, Harvey notes to Jenny that the executor of Corbitt's will is noted as a Reverend Michael Thomas of the Chapel of Contemplation and Church of Our Lord, Granter of Secrets.

SECRETS OF THE CHAPEL: Searching records and legal papers, Harvey discovers a file mention-

ing a police raid on the Chapel of Contemplation. "Hey!" Jenny says, "That rings a bell. Walter Corbitt's will was managed by the pastor of that place! Let me see what it says." The file shows that the police raid was initiated following the filing of affidavits accusing members of the Chapel of Contemplation with responsibility for the disappearances of a number of neighborhood children. Several lives were lost in the raid, and over fifty people were arrested including Pastor Michael Thomas, who was sentenced to forty years on five counts of second-degree murder! "*Funny sort of pastor, if you ask me*," thinks Harvey.

THE NEIGHBORS: Diligently seeking clues, Harvey and Jenny decide to see what the neighbors think of the Corbitt House. Going door-to-door, Harvey gets talking to old Mr. Dooley, a local salesman who knew the Macario family.

Harvey can smell liquor on the salesman's breath as Dooley draws up close and whispers conspiratorially, "Yeah, I knows about them Macarios." His eyes flicker from side to side, as if checking that no one else is watching. "They moved in a few years back. Nice people, 'though their pesky kids where always poking their noses where they weren't wanted. 'bout a year later old Mr. Macario up and went all crazy, shouting and ranting! Everyone nearby could hear him hollering and smashing up the house. Kept screaming about burning eyes staring out at him. Complete screwball if you asks me." Dooley stops suddenly stops talking and stares off into the distance…

WHERE ARE THE MACARIOS? Harvey wants to know more and encourages Dooley to continue his story, pressing a dollar bill into his hand. "Well, if I recollect rightly, soon after, Mrs. Macario also went doolally. They are both locked up now in the mad house at Roxbury. Don't reckon I remember what became of the kids." Not relishing their next visit, Harvey and Jenny set off for Roxbury Sanitarium.

ROXBURY ASYLUM: Despite her best efforts to talk with the father, Vittorio Macario, Jenny finds that the poor man is quite mad. He clutches a bible to his chest, shouting out again and again, "By his own weapon is the devil worsted!" Harvey fares better with Mrs. Macario however, who calmly says in a low voice, "There's something evil in that house. Watching you, always watching you. It didn't like us. Especially Vittorio. Had it in for him it did."

THE CORBITT HOUSE: Jenny and Harvey agree that it is time to visit to the Corbitt House for themselves. Only by spending some time there can they hope to really get a sense of what makes the house so maligned. The Corbitt House is overshadowed by taller, newer office buildings on either side. The house fronts the street, to the rear are overgrown plants and a half-collapsed arbor. Access to the rear exists on either side of the residence. Studying the house, Jenny is impressed by the way it seems to withdraw into the shadows cast by the flanking buildings, and how the dirty, curtained windows hide all understanding of what lies within. The front door is secured with a single lock, to which Harvey holds the key.

THE STOREROOM CABINET: Harvey must fuss a bit to get the rusty front-door lock to turn, and when the door opens, Jenny and Harvey peer into a dusty, silent hallway. Signs of inhabitancy long-past lie all around: a rusting bicycle, boxes of junk, tatty furniture, and signs of vermin and decay. Dust is everywhere. As Harvey looks around the ground-floor rooms, Jenny investigates a storeroom. A once-handsome cabinet sits there mouldering, and Jenny admires the antique drawer-handles. Tugging on one drawer to slide it open, the front pulls right off. Something catches her attention! There, hidden beneath the drawer, Jenny finds a book! It looks to be a diary or journal of some kind.

THE JOURNAL: Flicking through the pages of the journal, Jenny's eyes settle on a particular passage titled "Call Forth the Opener of Ways". It is a weird kind of poem, and Jenny catches herself absent-mindedly mouthing the words in hushed tones. "Hey, what'd ya got there?" calls Harvey, breaking Jenny's concentration. She looks up, somewhat disoriented. "Some old book. Seems to be a diary," Jenny replies. "Come on, I want to look around upstairs. Let's save the book-study for later!" Harvey says, turning towards the stairs. He has much to learn about investigation.

A LOOK UPSTAIRS: Carefully, Jenny and Harvey climb the creaking staircase. Jenny notices that the bannister is covered with dust, and wobbles in her hand. "I wouldn't rely on it to keep me from falling", she mutters. Upstairs they find three bedrooms. One was clearly the room of Vittorio and Gabriela, and is adorned with many crosses and

candles. The next room has two smaller beds; it must have been for the children. Wax crayon figures and illegible words decorate the peeling wallpaper. A third room contains nothing but an iron bed-frame.

Harvey suggests they head out and grab some coffee before returning to conduct a more thorough search of the premises. Jenny smiles, "Sounds like a good idea to me. I could do with a cup of Joe!" As they descend the stairs, a high-pitched screech rends the silence of the house, as if fingernails were scratching a blackboard. Harvey blanches, "You heard that right?" he implores of Jenny.

LOOK OUT! Some minutes later, Harvey and Jenny stand puzzled in the spare bedroom, having found nothing to account for that horripilating noise. "Maybe it was a bird," suggests Harvey nervously, glancing out of the window. In the street below someone is looking up at him. Is that Dooley? Distracted, Harvey fails to notice the heavy iron bed-frame sliding rapidly towards him--in complete silence.

"Look out!" screams Jenny at the last moment!

TOO LATE! Harvey moves--but too late! Hitting his leg, the heavy bed sends Harvey stumbling toward the second-story window. Harvey's luck holds out. The corner of the bed struck only a glancing blow, and Harvey catches himself on the window frame before falling against the old, wavy window glass. Pants torn and leg bruised but with nothing broken, Harvey yells to Jenny, "I'm getting out of here!" Together they flee from the room and slam the door.

Outside, Harvey gingerly peers into the tear in his trousers, "What the heck? That thing almost knocked me out the window." Then, a dawning realization…

"This is fantastic! You know what this means? *The house really is haunted!*"

A DINNER BREAK: Sitting in a local pub, Jenny sits staring into her almost-empty cup while Harvey finishes reading the old journal she found in the cabinet. "We ought to head back," Jenny prompts. "Just a minute…" says Harvey. "Hey, this old book was written by Corbitt. H'mmm, it's starting to add up now. I think it might be him—he's the one haunting the place. We need to lay him to rest."

Jenny frowns, "And we do that how?" Harvey looks up, closes the book, and gingerly rubs the nasty bruise on his leg. "I have no idea. C'mon, let's get back there. We should check that place from attic to basement."

A LOOK IN THE BASEMENT: After some consideration, Harvey suggests that they begin their detailed investigation with the basement. Curiously, the door to the basement has been nailed shut, and has to be hammered open. The stairs are in poor repair, and the electric light does not work. The walls of the basement are lined with closely-fitted boards; the whole smelling musty and Jenny notices another smell…of something else. Jenny's flashlight casts eerie shadows around the room, highlighting debris littering the floor.

Harvey carefully picks his way around the room, peering behind boxes and rapping on the walls. "This one sounds hollow!" Picking up a broken brick from the floor Harvey pounds on the wall—revealing with certainty that there is a space behind. The beam of Jenny's flashlight illuminates a cloud of dust that Harvey's banging raised. The beam of light sweeps down as Jenny spots movement at Harvey's feet; something is crawling out of a hole at the base of the wall!

Harvey screams, "*Rats! Rats in the walls!*"

RATS FROM THE WALLS: Pouring from the hole in the wall, rats scatter about the basement. The sounds of their screeching little yells and the scurry of hundreds of feet fill the dank space. A few run up Harvey's legs, biting and scratching. The feeling of things crawling up him and the thought of them devouring him throws Harvey into a panic! He throws himself around, knocking against the walls and scattering things about the room trying to dislodge the beasts. In moments though, they are gone, leaving Harvey scratched and trembling, "I gotta get out of here!."

"No! Wait, Harvey, don't you see?" Jenny tries to calm her partner, "it means we're getting close. Whatever we're looking might be behind that wall." Jenny spies an old rusty crowbar lying nearby and grabs it. Handing her flashlight to the still-trembling Harvey, and directing him to hold the light steady, she approaches the wall where the rat-hole is. Using the crowbar as a pick-axe, she hacks away at old, soft wood that has seen too much moisture.

BEYOND THE WALL: In a few short minutes Jenny is breathing heavily, but has hacked a fair-sized hole in the wall. Harvey is no help with the flashlight—he is fumbling with something in his

vest—but she can make out a sort-of half-basement under the foundation of the house; unfinished with dirt mounded waist-high in the center. The whole is not more than about eight-feet square. Breathing heavily, Jenny is stricken by the earthy smell of the place.

Motioning for Harvey to come over, and Harvey having recovered his wits with a few slugs of "liquid courage", he finally shines a light into the chamber beyond. Lying motionless, and seemingly dead on that mound of moldering dirt, is a drawn, wooden-looking, wizened figure some six-feet long, emaciated and naked. A chain rests around his neck. His hair is long but thin, and his shrunken gums make his teeth look very long.

Both of our intrepid investigators notice a sharp, impossibly-sweet and cloying scent, like rotting corn.

THE EYES: Corbitt's eyes capture Jenny's attention. Ghastly. Strangely full and wide-flaring. Bloodshot eyes. A voice whispers inside her mind, commanding her with a strength she can not resist: "*Kill Harvey.*"

"What is it?" asks Harvey obtusely. "What can you see in there, Jenny? Hey, Jenny!"

Jenny swings toward Harvey with malevolent intent, a primal look to her eyes and hair wild with sweat and a rusty crowbar bar in-hand. She raises it above her head and takes a vicious, wild-eyed swing.

"What the heck, Jenny," cries Harvey, "*have you gone crazy!*"

FEAR: Fear makes Harvey quick. He ducks her swing then reaches up and grabs Jenny's forearms, shoving her back against the wall with all his weight, heedless of the consequences. The already-weakened boards give way, and they tumble to the floor of the chamber beyond.

Harvey ends up sitting astride Jenny in the semi-darkness, pinning her to the earth. The flashlight, dropped in haste, shines pitifully behind them and offers little illumination. Harvey grabs the crowbar and tosses it aside.

"Uh, what are you doing Harvey? Get off me you oaf!" cries the old, familiar Jenny. From the earth-mound beside them they hear a groan of agony, as the long-dead body of Walter Corbitt struggles to a sitting position. His joints crack in a succession of sharp reports, as if his bones protest their long disuse.

JUST A GHOST? "I thought you said it was just a ghost," Jenny mutters as she scrambles to find the metal crowbar. A terrible yellow light spews from the thing's eyes, flickering across the debris of the basement floor.

Harvey glimpses a streak of metal in what remains of the flashlight beam, but then he sees it clearly—a knife flying through the air toward Jenny's back. With a desperate lunge Harvey grabs at the knife as it darts towards Jenny.

LUMINESCENT GAZE: Stomach-churning fear again makes Harvey quick, and determined, as he catches the glinting knife at about the hilt, ignoring the sure potential of the old and dirty blade to cut him deeply. He finds that the knife has some sort of motive force of its own, and Harvey fears that he will not be strong enough to stop the blade for long, and his grip on the blade is awkward. To his side he senses that Jenny is scrabbling about on the dirt floor, as old Corbitt swings his luminescent gaze in Harvey's direction.

A TERRIBLE CHOICE: Awash in the terrible yellow light emanating from Corbitt's curiously-full eyes, Harvey finds it impossible to concentrate on wrestling with the ornate knife. Cuts to the meat of his palms makes his grip slick, and the knife slips away from his grasp. Hovering for a moment it then rises as high as the joists and floorboards of the rooms above allow. Harvey is transfixed by the ancient blade, certain that at any moment it will plunge down upon him, guided by some unseen hand. Momentarily, he has forgotten about Jenny.

Crowbar recovered, Jenny slides through the shadows while Corbitt's gaze is fixed on poor Harvey. Her muscles are sore from the night's exertions, though it has been scarcely an hour since they returned to the house. Setting aside her discomfort, she rises as quietly as she can, heaving the heavy crowbar to her shoulder. She decides that a solid blow to the thing's head—*it is not really a man, is it?*—is her only choice.

A SICKENING BLOW: Mustering all her strength, Jenny strikes a well-aimed blow at Walter Corbitt. With a sickening pop the iron crowbar strikes the side of his emaciated head. In seeming slow-motion Jenny sees the bar deform his skull as it knocks him violently to the side. He slowly topples off his earthen pyre. Bits of bone fly from the gap-

ing wound to his skull as she works the crowbar loose. Unused to such gore and violence, Jenny feels her stomach heave and bile burn deep in her chest. That no blood flows from such a wound, and the over-ripe consistency of the skull beneath her weapon, leaves her horrified. As Corbitt rolls to the floor of the chamber Jenny strikes again. She realizes the scant effect her blows have had as, now on his hands and knees, old leathery Walter Corbitt strikes at her with surprising celerity, rending her with an ancient and taloned hand. His yellow eyes flare at the scent of fresh blood.

THE KNIFE STRIKES: The blade hovers, glinting in the baleful yellow ray emanating from Walter Corbitt's eyes. Harvey lies on his back on the hard dirt floor, his palms slick with his own blood. As he watches the blade strikes, flying down with great force to bury itself in poor, prone Harvey. Unwilling to leave his dead body to that re-animated corpse's gruesome designs, Harvey grabs desperately at the knife, to catch it before it guts him. He catches the knife all right—right through his left palm! Grabbing the hilt with his red right hand, he stares at the ornate blade protruding from his skin. Harvey has been fighting fear since entering this horrid basement. A nervous giggle tinged with a dash of hysteria escapes as he turns toward Jenny crying, "*Look! I got the knife!*"

AN AGE-OLD HUNGER: As Harvey turns, he sees Jenny crumpled to the floor. Illuminated by the glow flowing from Corbitt's eyes, Harvey can see a spreading stain of blood where Corbitt raked her with his ages-old clawed hand. As Corbitt stoops, breathing deeply of the sanguine scent, Harvey struggles to his feet, keeping a grip on the hilt of the knife still piercing his left hand. The knife shudders and shakes, either in fear of capture of exultation that it has found its target though not fatally, as intended. "Mercy…" Harvey hears Jenny beg, feebly, "Have mercy…".

Corbitt has no mercy, only malice and an age-old hunger.

SHARDS OF COURAGE: Jenny lay on the floor whimpering meekly, entirely at the mercy of old, leathery Walter Corbitt. To help save her friend and colleague, she had tried to kill the old man—and she had delivered a gruesome blow, to no avail. Visions of the blow replay in her mind, but Corbitt's yellow gaze continues to mock. She can't bear to watch her own demise.

But Corbitt has no mercy, only hunger and malice—and the enveloping aroma of her essential liquid. Her blood will make him strong. Savoring the moment, hoary Walter Corbitt stoops low to the shuddering Jenny—then a sharp stab of ice-cold terror rips his shoulder. No, it cannot be!

With a roar of manic fury Harvey, who stitched together the shards of courage left to him, unsheathed the ancient ornate knife from his left hand and with the other drives the blade deep into old Corbitt. Those long years suddenly take their toll and Corbitt cries out for the last time, crumbling to the floor in disgusting chunks and pieces.

Harvey kicks at the remains. "By his own weapon is the devil worsted!"

LATER…

Laying flowers at the foot of the hospital bed, Harvey takes a seat. Jenny is recuperating. Her recovery had not gone well; her wounds festered and needed several operations. Harvey watched her sleep. His own physical wounds were bandaged, though his left hand would never again function properly. His mind would take longer to mend.

He wondered if he should tell Jenny of the papers he found in Corbitt's hidden lair. What was the Chapel of Contemplation and why did the police carry out a raid on the place some ten years ago? *Perhaps Corbitt's demise is not the end of the story, but just the surface layer of a deeper plot!*

The choice is yours.

1920s Era Investigator

Name ______________________

Player ______________________

Occupation ______________________

Age __________ Sex __________

Residence ______________________

Birthplace ______________________

Characteristics

STR		DEX		POW	
CON		APP		EDU	
SIZ		INT Idea		Move Rate	

Major Wound | Max HP | Temp. Insane | Indef. Insane | Start | Max

Hit Points

Dying		00	01	02
Unconscious		03	04	05
06	07	08	09	10
11	12	13	14	15
16	17	18	19	20

Sanity

																Insane	01	02	03	04	05	06	07
08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

Call of Cthulhu

Luck

																Out of Luck	01	02	03	04	05	06	07
08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

Magic Points

Max MP

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

Investigator Skills

☐ Accounting (05%)	☐ Fast Talk (05%)	☐ Law (05%)	☐ Science (01%)
☐ Anthropology (01%)	☐ Fighting (Brawl) (25%)	☐ Library Use (20%)	☐
☐ Appraise (05%)	☐	☐ Listen (20%)	☐
☐ Archaeology (01%)	☐	☐ Locksmith (01%)	☐ Sleight of Hand (10%)
☐ Art / Craft (05%)	☐ Firearms (Handgun) (20%)	☐ Mech. Repair (10%)	☐ Spot Hidden (25%)
☐	☐ Firearms (Rifle/Shotgun) (25%)	☐ Medicine (01%)	☐ Stealth (20%)
☐	☐	☐ Natural World (10%)	☐ Survival (10%)
☐ Charm (15%)	☐ First Aid (30%)	☐ Navigate (10%)	☐ Swim (20%)
☐ Climb (20%)	☐ History (05%)	☐ Occult (05%)	☐ Throw (20%)
Credit Rating (00%)	☐ Intimidate (15%)	☐ Op. Hv. Machine (01%)	☐ Track (10%)
Cthulhu Mythos (00%)	☐ Jump (20%)	☐ Persuade (10%)	☐
☐ Disguise (05%)	☐ Language (Other) (01%)	☐ Pilot (01%)	☐
☐ Dodge (half DEX)	☐	☐ Psychology (10%)	☐
☐ Drive Auto (20%)	☐	☐ Psychoanalysis (01%)	☐
☐ Elec Repair (10%)	☐ Language (Own) (EDU)	☐ Ride (05%)	☐

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed				1d3 + db	-	1	-	-

Combat

Damage Bonus

Build

Dodge

Back Story



Personal Description

Traits

Ideology/Beliefs

Injuries & Scars

Significant People

Phobias & Manias

Meaningful Locations

Arcane Tomes, Spells & Artifacts

Treasured Possessions

Encounters with Strange Entities

Gear & Possessions

Cash & Assets

Spending Level

Cash

Assets

Quick Reference Rules

Skill & Characteristic Rolls

Levels of Success:

Fumble	Fail	Regular	Hard	Extreme	Critical
100 / 96+	> skill	≤ skill	½ skill	⅕ skill	01

Pushing Rolls: Must justify reroll; Cannot Push Combat or Sanity Rolls

Wounds & Healing

First Aid heals 1HP; Medicine heals +1d3 HP

Major Wound = loss of ≥ ½ max HP in one attack

Reach 0 HP without Major Wound = ***Unconscious***

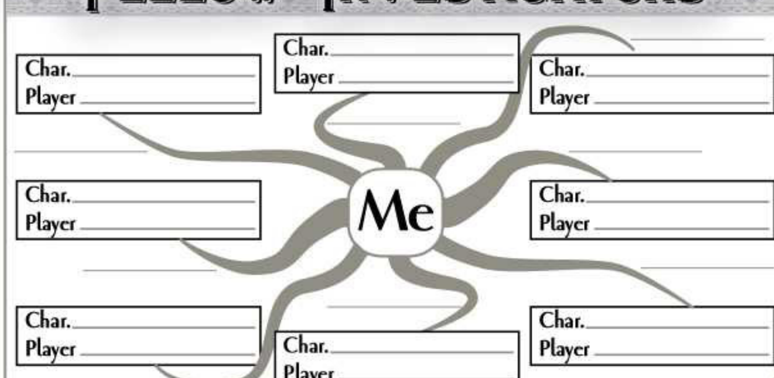
Reach 0 HP with Major Wound = ***Dying***

Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1HP per day

Natural Heal rate (Major Wound): weekly healing roll

Fellow Investigators



Selected Chaosium Titles

Fiction

Eldritch Evolutions

#6048 ISBN 1-56882-349-5 $15.95

ELDRITCH EVOLUTIONS is the first collection of short stories by Lois H. Gresh, one of the most talented writers working these days in the realms of imagination.

These tales of weird fiction blend elements wrung from science fiction, dark fantasy, and horror. Some stories are bent toward bizarre science, others are Lovecraftian Mythos tales, and yet others are just twisted. They all share an underlying darkness, pushing Lovecraftian science and themes in new directions. While H.P. Lovecraft incorporated the astronomy and physics ideas of his day (*e.g.*, cosmos-within-cosmos and other dimensions), these stories speculate about modern science: quantum optics, particle physics, chaos theory, string theory, and so forth. Full of unique ideas, bizarre plot twists, and fascinating characters, these tales show a feel for pacing and structure, and a wild sense of humor. They always surprise and delight.

The Yith Cycle

#6047 ISBN 1-56882-327-4 $16.95

The planet Yith is the home of the Great Race, a place inspiring H.P. Lovecraft and other authors to pen classic tales of travel through time and space. In "The Shadow Out of Time" there is implicit a very different view of Homo Sapiens' origins, derived directly from the modern mythology of the Theosophical Society. Lovecraft often mentioned Theosophy as a kind of foil and precedent for his own Mythos in his stories. This collection includes tales of Yith both famous and obscure, replete with time travel, mind-exchange, and thrilling vistas of primordial history set in context that enables new readers and long-time Lovecraftian fans alike to enjoy them.

Includes short stories by H.P. Lovecraft, August W. Derleth, Richard L. Tierney and many others.

Mysteries of the Worm

#6037 ISBN 1-56882-176-X $15.95

"H.P. Lovecraft — like his creation, Cthulhu — never truly died. He and his influence live on, in the work of so many of us who were his friends and acolytes. Today we have reason for rejoycing in the widespread revival of his canon. . . . If a volume such as this has any justification for its existence, it's because Lovecraft's readers continue to search out stories which reflect his contribution to the field of fantasy. . . . [The tales in this book] represent a lifelong homage to HPL . . . I hope you'll accept them for what they were and are — a labor of love." —Robert Bloch

Robert Bloch has become one with his fictional counterpart Ludvig Prinn: future generations of readers will know him as an eldritch name hovering over a body of nightmare texts. To know them will be to know him. And thus we have decided to release a new and expanded third edition of Robert Bloch's *Mysteries of the Worm*. This collection contains four more Mythos tales — "The Opener of the Way", "The Eyes of the Mummy", "Black Bargain", and "Philtre Tip" — not included in the first two editions.

The Yellow Sign & Other Stories

#6023 ISBN 1-56882-126-3 $19.95

This massive collection brings together the entire body of Robert W. Chambers' weird fiction works including material unprinted since the 1890's. Chambers is considered a landmark author in the field of horror literature for his King in Yellow collection, which itself represents but a small portion of his weird fiction work. These stories are intimately connected with the Cthulhu Mythos introducing Hali, Carcosa, and Hastur.

This book contains all the immortal tales of Robert W. Chambers, including "The Repairer of Reputations", "The Yellow Sign", and "The Mask". These titles are often found in survey anthologies. In addition to the six stories reprinted from *The Yellow Sign* (1895), this book also offers more than two dozen other stories and episodes, about 650 pages in all. These narratives rarely have appeared in print. Some have not been published in nearly a century.

A Chambers novel, The Slayer of Souls (1920), is not included in this short story collection.

The White People & Other Tales

#6035 ISBN 1-56882-147-6 $14.95

THE BEST WEIRD TALES OF ARTHUR MACHEN, VOL 2. — Born in Wales in 1863, Machen was a London journalist for much of his life. Among his fiction, he may be best known for the allusive, haunting title story of this book, "The White People", which H. P. Lovecraft thought to be the second greatest horror story ever written (after Blackwood's "The Willows"). This wide ranging collection also includes the crystalline novelette "A Fragment of Life", the "Angel of Mons" (a story so coolly reported that it was imagined true by millions in the grim initial days of the Great War), and "The Great Return", telling of the stately visions which graced the Welsh village of Llantristant for a time. Four more tales and the poetical "Ornaments in Jade" are all finely told. This is the second of three Machen volumes edited by S. T. Joshi and published by Chaosium; the first volume is *The Three Impostors*. 312 pages.

Call of Cthulhu RPG

CALL OF CTHULHU is a horror roleplaying game set in the world of the Cthulhu Mythos, as described by H. P. Lovecraft, the father of modern horror.

Call of Cthulhu, sixth ed.

#23106 ISBN 0-56882-181-6 $34.95

CORE PRODUCT – The Great Old Ones ruled the earth aeons before the rise of humankind. Originally they came from the gulfs of space and were cast down by even greater beings. Remains of their cyclopean cities and forbidden knowledge can still be found on remote islands in the Pacific, buried amid the shifting sands of vast deserts, and in the frigid recesses of the polar extremes. Now they sleep — some deep within the enveloping earth and others beneath the eternal sea, in the drowned city of R'lyeh, preserved in the waters by the spells of mighty Cthulhu. When the stars are right they will rise, and once again walk this Earth.

Call of Cthulhu is Chaosium's classic roleplaying game of Lovecraftian horror in which ordinary people are confronted by the terrifying and alien forces of the Cthulhu Mythos. *Call of Cthulhu* uses Chaosium's *Basic Roleplaying* system, easy to learn and quick to play. This bestseller has won dozens of game-industry awards and is a member of the *Academy of Adventure Game Design Hall of Fame*. In 2011 *Call of Cthulhu* celebrated its 30th anniversary. In 2003 *Call of Cthulhu* was voted the #1 Gothic/Horror RPG of all time by the Gaming Report.com community. *Call of Cthulhu* is well-supported by an ever-growing line of high quality game supplements.

This is a softcover 6th edition of this classic horror game, completely compatible with all of previous editions and supplements for *Call of Cthulhu*. This is a complete roleplaying game in one volume. All you need to play is this book, some dice, imagination, and your friends.

Call of Cthulhu Keeper's Screen

#23120 ISBN 1-56882-345-2 $15.95

A 3-Panel Keeper's Screen mounted on thick hardcover stock that folds out to

33 inches wide. One side, intended to face the players, portrays an investigative scene. The other side collects and summarizes important rules and statistics, to help ease the Keeper's task. The package includes a 22"x34" *Mythos Vade Mecum* poster by the mad french artists Christian Grussi and El Théo, postulating relationships between the deities and minions of the Cthulhu Mythos.

H. P. Lovecraft's Arkham

#8803 ISBN 1-56882-165-4 $28.95

"Behind everything crouched the brooding, festering horror of the ancient town . . . the changeless, legend-haunted city of Arkham, with its clustering gambrel roofs that sway and sag over attics where witches hid from the King's men in the dark, olden days of the Province.

It was always a very bad time in Arkham . . . ."

—H. P. Lovecraft

Arkham is a small town along the Massachusetts coast-the setting favored by author Howard Phillips Lovecraft in his tales of monstrous horror. All in all a quiet place, Arkham is best-known as the home of Miskatonic University, an excellent school becoming known for its esoteric and disturbing volumes residing in its library's Restricted Collection. These tomes form the foundation of all current efforts to thwart the dire desires of the Mythos legion.

H. P. Lovecraft's Arkham contains extensive background information about this haunted New England town — written to be used by serious investigators as a base from which to further explore the mysteries of the Cthulhu Mythos. Pertinent buildings, useful people, and important locations are described in depth. A 17x22" players' map of Arkham is bound into the back, and four thrilling adventures complete the package.

Includes the H.P. Lovecraft short story "The Dreams in the Witch-house" (1933).

H. P. Lovecraft's Dunwich

#8802 ISBN 1-56882-164-6 $25.95

Dunwich is a small village located along the Miskatonic, upriver from Arkham. Until 1806, Dunwich was a thriving community, boasting many mills and the powerful Whateley family.

Those among the Whateleys came to know dark secrets about the world, and they fell into the worship of unwholesome creatures from other times and places. Retreating to the hills and forests surrounding the town, they betrayed their uncorrupted kin.

Prosperity fled, and a dark despair seized the people. What remains is a skeleton town, mills closed, its citizens without hope or future. However, secrets of the Mythos survive, to be discovered by brave and enterprising investigators.

H.P. Lovecraft's Dunwich begins with "The Dunwich Horror," Lovecraft's masterful tale of life in the town and its surrounds. It expands upon the story with extensive information about the town: pertinent buildings, useful people, and important locations are described in detail. A 17x22" map depicts the area for miles around, and two scenarios are included. All statistics and gameplay notes for d20 Cthulhu are also provided.

Keeper's Companion II

#2395 ISBN 1-56882-186-7 $23.95

A CORE BOOK FOR KEEPERS, VOL. 2—New to Call of Cthulhu? A battle-scarred veteran of many campaigns? Here are essential background articles useful to most keepers.

"The History Behind Prohibition" — A lengthy article bringing anti-alcohol advocates, law enforcement, gangsters, rum-runners, and consumers into focus. Lots of good stories.

"The Keeper's Master List of *Call of Cthulhu* Scenarios" — Lists are alphabetical by the following topics: scenario era; creature / maniacs / great old ones; legendary heroes and villains; cults / sects / secret societies; Mythos tomes; fictitious locations; and Mythos books from publishers other than Chaosium.

"Iron: a Survey of Civilian Small Arms Used in the 1890's, 1920's, and the Present". Practicalities of firearms; common malfunctions; new skills Handloading and Gunsmithing. Firearms considered are likely to be encountered or thought specially useful by investigators. Insightful discussions of nine specific rifles, five shotguns, ten handguns, a sniper rifle, and the Thompson submachine gun. Hot load damage values for most weapons, along with comparative ratings for noise, maintenance, powder, reloading per round, more, plus standard stats.

"Medical Examiner's Report" discusses the unusual corpse recovered by the Essex County Sheriff's Department, as does "Dr. Lippincot's Diary" from another point of view. Also a short article on deep one / human reproduction.

Brian Sammon's "Mythos Collector" submits write-ups for the *Book of Iod, Chronike von Nath, Confessions of the Mad Monk Clinthanus, Letters of Nestar, The Nyhargo Codex, Soul of Chaos, Testament of Carnamago, The Tunneler Below, Visions From Yaddith, Von denen Verdammten,* as well as for more than a dozen new spells.

And More: "Mythos ex Machina" gathers about forty examples of alien technology from Cthulhu supplements. Gordon Olmstead-Dean outlines the odd connections between H. P. Lovecraft and the Satanists HPL never knew, in "LaVey, Satanism, and the Big Squid". Indexed.

Basic Roleplaying

Welcome to Chaosium's *Basic Roleplaying* system, a book that collects in one place rules and options for one of the original and most influential role playing game systems in the world.

Basic Roleplaying

#2026 ISBN 1-56882-347-9 $44.95

A CORE HARDCOVER BOOK—This book comprises a roleplaying game system, a framework of rules aimed at allowing players to enact a sort of improvisational radio theater—only without microphones—and with dice determining whether the characters succeed or fail at what they attempt to do. In roleplaying games, one player takes on the role of the gamemaster (GM), while the other player(s) assume the roles of player characters (PCs) in the game. The gamemaster also acts out the roles of characters who aren't being guided by players: these are called non-player characters (NPCs).

From its origin, *Basic Roleplaying* was designed to be intuitive and easy to play. Character attributes follow a 3D6 curve, and the other *Basic Roleplaying* mechanics are even simpler. Virtually all rolls determining success or failure of a task are determined via the roll of percentile dice. This means that there's less fiddling with dice of different types, and the concept of a percentile chance of success is extremely easy for beginners and experienced players to grasp. There aren't many easier ways to say a character has a 70% chance of succeeding at an activity.

The system is remarkably friendly to newcomers. It is easy to describe the basics of the game system, and the percentile mechanics, to non-gamers.

Players of other game systems often find *Basic Roleplaying* to be much less mechanistic and less of a barrier to the actual act of roleplaying. Less time spent on game systems usually equals more time available for roleplaying and thinking "in character."

Characters tend to evolve based on practicing the skills they use the most. They do not arbitrarily gain experience in skills and qualities based on ephemeral elements such as levels or experience ranks.

Combat can be very quick and deadly, and often the deciding blow in a conflict is the one to land first.

Basic Roleplaying is remarkably modular: levels of complexity can be added or removed as needed, and the core system works equally well with considerable detail as it does with a minimal amount of rules.

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